

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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In Recorded Music and Its Development*

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Edited by

AXEL B. JOHNSON

The Great Composer, Pietro Mascagni

Conducting the Orchestra of the
State Opera House, Berlin

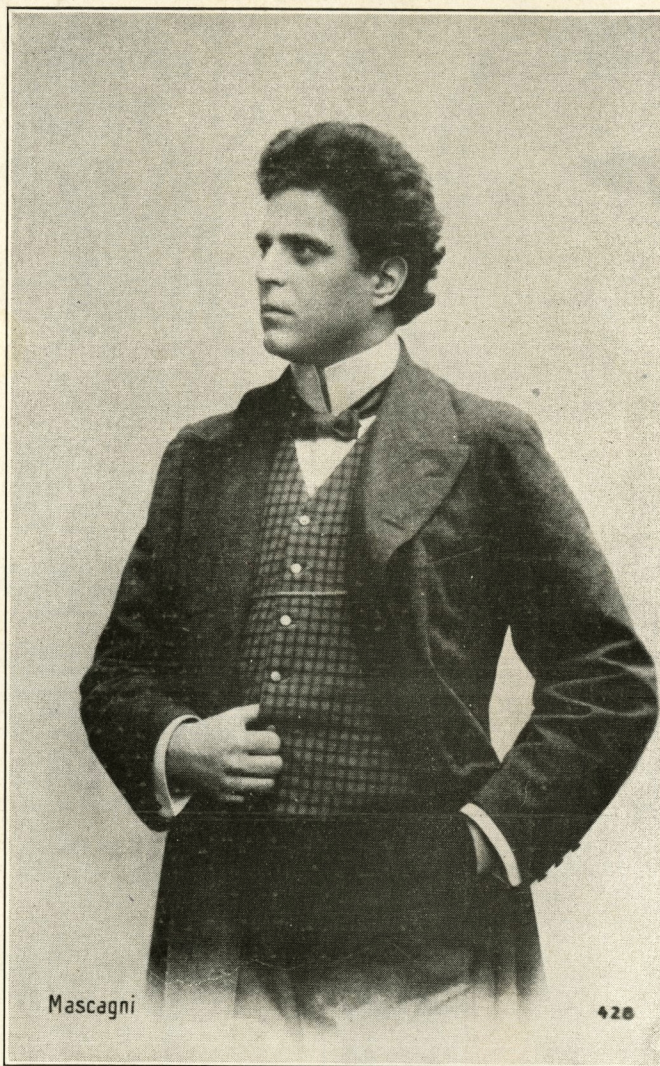
Odeon Recording
of his opera,

“Cavalleria
Rusticana”

ODEON

ELECTRIC

RECORDS



5140
12 inch
\$1.50

{ CAVALLERIA RUSTICANA (P. Mascagni), Prelude, Part 1 and 2
PIETRO MASCAGNI, conducting the
Orchestra of the State Opera House,
Berlin

5141
12 inch
\$1.50

{ CAVALLERIA RUSTICANA (P. Mascagni), Prelude, Part 3 and Entrance
Chorus. PIETRO MASCAGNI, Con-
ducting the Orchestra of the State
Opera House, Berlin

5138
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\$1.50

{ WILLIAM TELL, Overture (Rossini),
Part 3 and 4, Pietro Mascagni, Con-
ducting the Orchestra of the State
Opera House, Berlin

5139
12 inch
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{ WILLIAM TELL, Overture (Rossini),
Part 1 and 2. Pietro Mascagni, Con-
ducting the Orchestra of the State
Opera House, Berlin

3222
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{ FAUST WALTZ, from the Opera
“Faust” (Gounod)
SWALLOWES OF AUSTRIA
(Jos. Strauss)
Dajos Bela and his Orchestra

Okeh Phonograph Corporation

Otto Heineman, President and General Manager

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

MOST noteworthy of the current British releases are the long-awaited records of the Brahms Variations on a Theme of Haydn, which for added interest are conducted by the famous 'cellist, Pablo Casals, a conductor of high reputation in his own right. The H.M.V. list which is headed by this work contains also a re-recording of Coates' version of the Jupiter Symphony, and from the same conductor, Uranus from Holst's Planets. The Royal Opera Orchestra is heard in the Entr'acte, Act IV, and the Ballet Music from Carmen; the Budapest String Quartet—remembered for its recording of Dvorak's "American" Quartet—does Mozart's in B major ("The Hunt"); Master E. Lough sings the aria I Know that My Redeemer Liveth; Dupré plays Bach's organ Fantasia and Fugue in C minor; Mark Hambourg plays the Rakoczy March and the Liszt-Mendelssohn On Wings of Song. The remaining works are either re-recordings (Irene Scharrer's performance of Mozart's piano Sonata in G, Austral's singing of two famous Strauss songs, etc.), or works which have already appeared here (Backhaus' version of Beethoven's Pathétique, Paderewski's record of Schelling's Nocturne a Raguze, Cortot and Casals in the Beethoven-Mozart Variations, etc.).

From Columbia come records of Clara Butt

(Abide with Me and God shall Wipe Away All Tears), A. M. Guglielmetti (Proch's Variations and Gli Angeli d'inferno from the Magic Flute), and the noted Spanish 'cellist Gaspar Cassado (Handel's Largo, Granados' Spanish Dance, Schumann's Evening Song, and Faure's Après un Rêve.) Licette and Noble sing a two-part aria from the Barber of Seville, Johann Strauss plays the Voices of Spring Waltz of his father, the Court Symphony Orchestra plays the Dance of the Hours, Raymond Newell does more sea shanties from Terry's Shanty Book, William Murdoch plays Liszt's Hungarian Rhapsody No. 12, Dr. Wilson plays Guilman's Organ Offertory on two Christmas Carols. There are in addition an unusual number of popular records from current London and New York musical shows.

The Parlophone List is a lengthy one, led by an outstanding celebrity disk of duets from Tosca sung by Lotte Lehmann and Jan Kiepura. Also in the Parlophone-Odeon series are four records by Di Mazzei, leading tenor of the Paris Opera-Comique, accompanied by the orchestra of that organization; duets from Il Trovatore by Pertile and Cattaneo; and novelties in the way of Maori songs and Hakas recorded in New Zealand by native Maori singers. Under the regular Parlophone label are Dr. Weissmann's re-made Pre-

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ciosa Overture of Weber, an excerpt from the opening of the second act of *Tristan* by the Grand Symphony Orchestra under von Schillings, and a jazz record of a Strauss Parody conducted by Mitja Nikisch, the son of the famous Arthur Nikisch. Edith Lorand, Dajos Bela and their orchestras issue several new disks, Margherita Salvi sings the Cavatina di Rosina from the Barber of Seville, the Irmeler Choir sings the Netherland Hymn of Kremsler together with a choral arrangement of Schubert's Ave Maria, and Andresen and Habich continue the Parlophone Wagnerian series with two excerpts from Act I of *Lohengrin* (Gott grüss Euch, and Mein Herr und Gott).

The English Brunswick Company is devoting most of its attention to a sensational prize contest with some five thousand dollars' worth of prizes offered for the best forecasts of the relative popularity of certain "starred" popular records. The records issued are practically all repressings of American works.

From current copies of the *Phonographische Zeitschrift* which have just come to hand it is apparent that the phonograph business is booming (to say the least) in Germany. Among the new releases which catch one's eye are the following: Beethoven's Ninth Symphony recorded on seven records by Oskar Fried with Lotte Leonard, Jenny Sonnenberg, Eugen Transky, and Wilhelm Guttman for soloists; the Kyrie from Beethoven's Messe Solennelle (three record sides) by chorus and orchestra under Bruno Kittel; recordings of Wilhelm Kempff's noted series of the Beethoven sonatas Moonlight, Appassionata, Waldstein, Pathétique, Les Adieux, and Op. 26 (with the funeral march); Overtures to the Barber of Seville and the Merry Wives of Windsor, conducted by Julius Kopsch; and two Mozart rondos (in F and C) for piano by the Parisienne Lucie Cafferet, now on a concert tour in this country; (all of these are from the Gramophon A.-G.). From the Parlophone and Odeon Companies come Liszt's Second Piano Concerto (A major) played by Josef Pembaur with the Berlin State Opera House Orchestra under Dr. Weissmann; the Prelude to the 3rd Act of Korngold's Opera *Wunder der Heliane*, conducted by Weissmann; excerpts from Bruckner's Te Deum sung by the Bruckner Choir; Schubert's Unfinished Symphony conducted by Max von Schillings; the Overture to Verdi's *La Forza del Destino*, conducted by Weissmann; the two excerpts from Krenek's *Jonny Spielt Auf*, made under the direction of Ludwig Hofmann. For the Homocord Company Carl Schuricht conducts Strauss' Death and Transfiguration and Smetana's Moldau, and Emil Bohnke conducts the Sakuntala Overture and the Second Peer Gynt Suite. From the Tri-Ergon Company comes Seidler-Winkler Mignon Overture and Beethoven's Fifth Violin Sonata played by Mauritz van der Berg and Seidler-Winkler. Truly a notable array of worthwhile new recordings!

The most important domestic release is without question the two-volume *Valkyrie* recording from Victor (Masterpiece Albums 26 and 27). I have

not as yet had an opportunity to hear of these records, as other duties of the magazine have demanded my entire time, but I dare say that as always before R. D. D.'s review can be relied upon absolutely. A feature of this release which I especially admired is the excellent Explanatory Folder outlining the whole opera in great detail. It is by far the best accompanying annotation that I have ever seen.

I had looked forward with great anticipation to a new Orpheus in Hades overture from Victor (35881) as that Overture was one of my Father's War Horses, but as so often happens, the thing most anticipated never comes quite up to one's expectations. For once Mr. Bourdon's performance was not as effective as could be expected, considering the character of the composition. We also have Dr. Blech's new H. M. V. version among our new imported additions to the Studio library; of the two, Victor's is the better. On the other hand, the new *Moment Musical* (1312) is one of the finest recordings in its class that Stokowski has ever given us. It is quite interesting to compare this with the acoustical disk for a vivid illustration of the superiority of the new process over the old.

The new *Onegin* record (6803), her first for the Victor Company, is one of the finest vocals I have heard in many a day; *Onegin's* version of *Ah mon fils!* is far superior to even the old one by Schumann-Heink, in fact it excels any record of the beloved contralto who is now retiring from the concert hall. Anyone listening to *Onegin's* disk will admit, however, that a worthy successor has at last been found. Another outstanding vocal are the *Carmen* excerpts sung by Jeritza with the great Chorus of the Metropolitan Opera House, pictured this month elsewhere in the magazine.

On the special March 16th list there are two more Stokowski records, Debussy's *Festivals* (1309) with a splendid performance by the Philadelphia trumpet section, and a Bach coupling (6786); the latter is not of the same interest as the Toccata and Fugue, but just the same it is a most desirable recording, not to be omitted from any library attempting to be anyway complete. There are three great works in the chamber music class: Beethoven's Pathétique piano sonata played by Bachaus (6771-2) and Variations on a Theme of Mozart, played by Casals and Cortot (3047-8), and Fauré's Violin Sonata in A major, played by Thibaud and Cortot. Also three Wagnerian works: Siegfried Wagner's *Huldigung's* March (9158), the *Meistersinger* Overture in Stock's version (6651—given special release last summer), Coates' *Ride of the Valkyries* (9163). In regard to the last-named, I note that one of the learned reviewers to whom I referred in my General Review last December, bubbles over with enthusiasm in the pages of a well-known weekly for Coates' interpretation. I cannot agree with him: this can by no means be compared with Coates' other Wagnerian recordings. Besides these purely orchestral disks, there are two magnificent Wagnerian operatic disks (6788-9)

by Friedrich Schorr and the Berlin State Opera House Orchestra under Dr. Blech.

Mention should also be made of a number of fine vocals in this special list, the Segovia guitar record here and another in the foreign list, and the outstanding works by the Florentine Choir, Hina Spani, and others also in this month's foreign supplement.

From Brunswick we have a splendid record by Heinrich Schlusnus (50117) and the Canzonetta from Tchaikowsky's Violin Concerto played by Albert Spalding (50100), a several fine vocal disks from Danise, Onegin and others. Of interest to every music lover is the announcement of the forthcoming album set No. 10; six great records by the Roman Polyphonic Society ("Vatican Choirs") recorded in this country under the direction of Monsignore Raffaele C. Casimiri. The works included are La Venona's Io Tacero, Donati's Chi La Gagliarda, Palestrina's Laudate Dominum, Exaltabo Te, Allelujah! Tulerunt, and Improperium, de Victoria's Ave Maria, Maren-tius' Inocentes, the two-part Credo from the Missa Papae Marcelli, and the two-part Alberti-Casimiri Il Mare. Everyone who has heard—or wished to hear—this world famous choral organization in concert will be anxious to possess some of their wonderful performances in recorded form.

I must repeat my remarks of last month regarding the unusual excellence of recording of all the recent Brunswick releases. Due credit must go to the new Brunswick recording director, Mr. Frank S. Horning!

The Columbia Company makes a fine showing this month with a large number of outstanding releases, led by the first record (2063-M) from the greatly admired English pianist, Myra Hess, heard in two Bach pieces. Alexander Kipnis, whose fame has long been firmly established both on records and on the concert stage, issues his first Columbia solo record (2064-M); Naom Blinder, Russian violinist, makes an auspicious record debut (5075-M); Kurenko is heard in her best release to date (2062-M); and Sir Henry Wood is heard with Saint-Saens' Danse Macabre (7148-M). The Columbia Symphony issues this month a Boheme Selection (50059-D), in which Mr. Robert Hood Bowers proves to be well at home in operatic potpourris, for his performance is a fine one. There is also an unusually large number of outstanding dance records, and another disk from the incomparable Two Black Crows (50061-D), which shows no slackening in humor from the standard set by their earlier releases.

For the convenience of its patrons, the Columbia Company is publishing the complete list of its month's releases in its double-page advertisement on pages 250 and 251. This practice, used with great success abroad, is an innovation in America, and already has conclusively demonstrated its effectiveness, and several readers have expressed their appreciation in letters to the Studio. Many of us like to get an occasional popular record, but don't know exactly what to select, and all of us like to keep fully posted on

everything that is being released; consequently the publication of a complete list like this is both interesting and valuable.

From the Odeon Company we have received two noteworthy works conducted by the composer, Pietro Mascagni: Rossini's William Tell Overture (5138-9) and in excerpts from his own Cavalleria Rusticana (5140-1). The recording is perhaps a trifle sharp at times, but of great brilliance, and the interpretations are welcome as being absolutely authentic. Dajos Bela issues his best record to date, the Traviata Selection (3220) and is heard also in a fine waltz coupling, while Edith Lorand plays a two-part Tales from the Vienna Woods (3221), complete with the zither solo.

Among the imported records received at the Studio are two of special interest obtained through the New York Band Instrument Company; the overtures to Verdi's Sicilian Vespers and to Rossini's L'Assedio di Corinto, both played by the Grande Orchestra d'Opera Italiana, and issued by the Societa Italiana di Fonotipia. The conductor's name is not given, but both are excellent performances; the Sicilian Vespers is better than any performance of that work I have ever heard before. From the same company we have obtained the new set of Elgar's Second Symphony, another proof of the superiority of the electrical process, as was shown when we compared it with the composer's old version in the Studio library.

From England we have received Dr. Blech's Roman Carnival Overture, and I agree with Compton Mackenzie that this is one of the finest records issued abroad in many a day. Also Hamilton Harty's Carneval Overture (Dvorak); when Stock's record of this work came out a year ago last summer, I thought it would be unbeatable, but Harty has no difficulty in doing Stock one better. For real novelty is Sir Dan Godfrey's record of Gee Whizz and Rippling Streams; undoubtedly both it and the Carneval Overture will be issued by the American Columbia Company in the near future,—record buyers can look forward to a real treat.

Our readers will have noticed that the magazine appears this month with a new permanent cover and I hope that they will agree it has added to the appearance of the PHONOGRAPH MONTHLY REVIEW, a point of importance as the magazine is being sold in more and more dealers' shops, where an attractive appearance is an obvious asset in attracting record buyers' attention. Another innovation this month is our making a regular department of the Reproducing Piano Section, published experimentally as a supplement.

These changes are not the only signs that we must be getting quite famous, for from not less than four cities (New York, Chicago, Philadelphia, and Boston) I have received reports of one or more persons going around posing as representatives of the PHONOGRAPH MONTHLY REVIEW. This is another proof of the interest shown in the movement, for if there were none, we would not be so troubled! Unfortunately, however, several of these imposters have proved such pests to dealers and manufacturers that it has become ex-

ceedingly annoying both to them and to us. We beg to warn the public that any authorized representative of the magazine is supplied with full identification.

As the last issue was going to press, a small announcement was inserted requesting that all musical and phonographic enquiries be addressed to the Correspondence Column rather than to me personally. Our office mail has reached large proportions and it has become impossible to write personal replies to such enquiries, especially as there are often three or four dealing with the same topic, which might be answered in the Correspondence Columns with much time saved by us, while at the same time this would give all our readers the benefit of the information imparted. Of course we are happy to hear from all our friends at anytime, and to help them as far as we can, but I regret that it is necessary to take this step.

On page 262 of this issue I beg to call attention to the advertisement announcing the opening of The Gramophone Shop by Messrs. William H. Tyler and Joseph F. Brogan, a most welcome entry into the field. Now we have at least three reliable importers through which the ever-growing demand for foreign records may be filled. Of special interest is The Gramophone Shop's announcement that it will carry a full stock of National Gramophonic Society records. The letter with which The Gramophone Shop an-

nounced to the public its opening may well be reprinted here as a statement of its aims and policies:

"Our official opening is scheduled for April 1st. In the meantime a number of unusual and long-awaited-for works have been received and we felt that our old friends should not be kept waiting for another two weeks. We enclose a more detailed description of these master compositions.

"The Gramophone Shop is a little store located one block from the Grand Central Station, specializing in imported records and devoting its principles entirely to the music lover and record enthusiast. We plan to make every worth while European record available in this country at the earliest possible date after release and at the most reasonable prices, as well as all interesting American releases. We will also carry a stock of Orthophonic Victrolas and Columbia Kolster and Viva-Tonal Instruments.

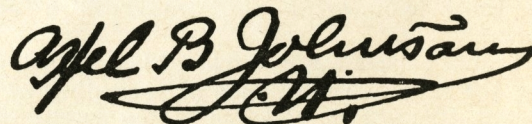
"Our special catalogue of imported records is in preparation and you will be mailed one as soon as it is off the press. This little catalogue, we believe, is the most interesting ever issued in this country, inasmuch as it contains over 500 compositions not listed in any catalogue issue by the phonograph companies of the United States.

"We cordially invite you to call and see our little shop, and ask for a demonstration of these superb Master Sets.

Yours for the best Record Service ever,

THE GRAMOPHONE SHOP."

This surely is another convincing proof of the ever-growing interest in the phonograph and fine recorded music!



There's No Accounting For Tastes!

By HAROLD C. BRAINERD

"The phonograph companies are just catching up with the more popular of ordinary concert programs."

—B. H. Haggin in "The Nation", Feb. 8, 1928.

THOSE of us who find that the opportunity to have in our homes the inspiration of great music greatly performed makes life more satisfying, have gone about of late in a rosy haze compounded of joy and self-congratulation and pride. Personally believe we are entitled to. More than that, I think we have a good laugh coming to us. First, however, a bad quarter of an hour. The quotation at the head of this article isn't the half of it.

Most of our gramophiles (thank you, Compton Mackenzie, for that excellent word) have, I fear, little conception of the amount of prejudice against the phonograph still entertained in this country by the very people who should be enjoying it. For a long time the phonograph was, quite rightly, laughed at as an amusing though perhaps pleasing toy. Now that electrical recording and the new reproducing instruments have compelled even the die-hards to admit that music today is reproduced "with amazing verisimilitude," the attack has taken a new direction.

It had to. No longer is it directed against the machine, but against its repertory. Now our business as practicing gramophiles, it seems to me, is to convert that large class of intelligent, cultured people who for one reason and another still think poorly of the phonograph and recorded music. For if that class be won over there is no limit to what with their support the phonograph movement might attain. Hence it is our job to refute unfair criticism, to correct misinformation wherever met with; since the first step in this campaign to win over our dissenting friends must be the clearing away of misconception and the establishment of a favorable state of mind.

Whatever one may think of the political and economic opinions of *The Nation*, its literary, dramatic, and musical criticism is everywhere admitted to be authoritative. From Mr. Haggin's article then, entitled "Democracy and Music," I have selected the following, perhaps the severest criticism:

"It is only two or three years since the phonograph companies began to list recordings of entire symphonies and quartets. Before that a few

isolated middle movements, badly cut, with a few of the most popular lieder and piano and violin pieces, were the extent of their departure from the arias and ballads which they believed most people wanted. Worse still, when the Brunswick company did allow the Elshuco Trio to record a middle movement from Brahms, something on the order of (Drink to Me Only with Thine Eyes) had to be coupled with it, so that everybody was unhappy."

Did you see that delightful play, "Captain Applejack"? If so, then you know the appropriate comment on the foregoing: "A statement of fact, but its application eludes me."

For Mr. Haggin blandly chooses to overlook so much. (It is from motives of charity that I say "chooses to overlook"; he cannot be so uninformed.) His unfairness is not in what he says but in what he implies. He implies that fifty years after its invention, all the phonograph had to show by way of repertory was a few badly mauled excerpts from the more popular classics. Surely Mr. Haggin knows that until 1925 there was in universal use the old, now discarded system of acoustical recording, which could record no tone lower than middle C; that in 1925 the new system of electrical recording was invented, whereby it has become possible to record in proper proportion all musical tones; that in consequence of this revolution in the phonograph industry the leading companies have thrown overboard their entire record catalogues representing a quarter century of effort and have undertaken the tremendous task of recording *de novo* the major musical works. Though first introduced in 1925, it was not until February, 1927 that the Victor Talking Machine Company considered electrical recording sufficiently perfected to justify the introduction of its new series of Musical Masterpiece albums. Any fair estimate of recorded music must recognize all these facts; but especially the fact that modern recording began only the day before yesterday.

Before we consider what recording already has done, let us remark in passing that the phonograph companies did not record the major musical works more extensively in the old days because there was then only a limited market for them. Phonograph companies, like every business, are necessarily conducted for profit; and the market was limited because of the shortcomings of acoustical recording. Once the ability of electrical recording became known a huge demand for the better class of records came into existence almost over night. Why Mr. Haggin chose to single out, for special mention, the Brunswick record of which he speaks, I cannot imagine. For reasons of its own the Brunswick did not until quite recently go in extensively for recordings of complete musical works. Historical accuracy, however, compels one to say that, at the very time of which Mr. Haggin speaks, there were in the catalogue of the Columbia Company a number of complete recordings of string quartets and other chamber music.

In the fourteen months that have passed since it began the issue of its new series of Musical Masterpiece recordings the Victor Company has released twenty-six works, besides a great number of shorter pieces; not to mention the field of celebrity recordings, in which it continues with distinction to maintain the position it has enjoyed for twenty-five years. Further, as stated in its announcement in the March issue of *The Review*, the Victor Company "has undertaken the task of recording, in its entirety, every outstanding opus of the great composers. It has called upon the most renowned artists and orchestras of the world to interpret these compositions." Have these facts, perhaps, escaped Mr. Haggin's attention? Then he is greatly the loser thereby.

Does Mr. Haggin not know that the Columbia Phonograph Company has contracted to record performances of the Wagner Festival at Bayreuth over a period of years, and as its first release has just issued eleven magnificent records from *Parsifal*, *Siegfried*, *Das Rheingold*, and *Die Walkure*? Or perhaps these are merely "among the more popular or ordinary concert performances"!

Has Mr. Haggin—and others of like opinion—never read a catalogue of the Columbia Masterworks series; and does he not know that although modern (electrical) recording is less than two years old this library already contains more than forty major musical works, completely and electrically recorded? Does he not know in this brief space of time Columbia has not only recorded symphonies, sonatas, trios, quartets, and miscellaneous works by composers from Haydn to Ravel; but has actually done in imperishable form the nine symphonies of Beethoven, together with ten of his string quartets, five sonatas, and a trio!

Year before last the leading companies began to plan their new record repertories. Science had at last made it possible to record and reproduce music as performed by great artists and organizations. Knowledge of this achievement had begun to awaken a strong demand for recordings of the best works. Confronted by the problem, what to record first, what did they chose out of "all the music of all the world"? Naturally, recording artists and engineers alike are only human; and but a fragment of this great undertaking which will require decades for fulfillment, could be accomplished immediately. The companies, it seems to me, chose the path of wisdom. They decided to render honor where honor was due; they decided to record first the outstanding works of the greatest composers, from Bach to Stravinski. That first march in the long campaign of achievement is still under way; but what milestones mark its course: Stokowski with his Brahms First and the César Franck; Coates and the Eroica; Fritz Kreisler playing the Beethoven Concerto with the State Opera Orchestra of Berlin; Karl Muck conducting *Parsifal*!

Each month brings to us—much faster, alas! than the average purse can keep pace—new addi-

tions to the great wealth of recorded works. More often as time passes will the names of less familiar works and composers appear, until even the most critical, the most modern, or the most classical taste may find enjoyment to its heart's content. Though even today there is such diversity offered that it is hard to see how anyone can fail to find music to his taste, in variety too great to permit of monotony. How can unprejudiced consideration of the facts of this article lead to any other conclusion? More pertinent still, how can intelligent, cultured people longer deny themselves the joy and inspiration that come from living with good music?

A breathing space—but no more. For we have but finished our modest exposition of what the phonograph world has done in the brief time since modern recording was developed; we have just shown that today's repertory of the phonograph is very much more than "the more popular of ordinary concert programs," while tomorrow's will in truth be "all the music of all the world"; when along comes Mr. Louis Sherwin in *The American Mercury* (March, 1928) with his "Report on the Music Industry," and proceeds to lambaste us poor gramophiles for quite the opposite reason. Mr. Haggin, by inference, he lambastes twice as hard. (Don't cheer, boys; the poor devils are dying!)

Mr. Sherwin, I suspect, is a Superior Person. I gathered as much from reading this paragraph:

"From where I write in a modest and almost shabby quarter I hear for the third time this evening the wailings of the *Liebestod* through the medium of a neighboring and thrice accursed soundbox. When that is over the people across the way will turn on the records of the Seventh Symphony which they recently bought. At no hour of the day am I sure of being free from the necessity of listening to Donner building the lordly bridge to Valhalla out of crashing chords in the brass and thund'rous rumbling of tympani. To hear all these works I used to walk lunchless and dinnerless through the bitterest New York blizzards and be well repaid. But now they are rapidly becoming as loathsome as one of Cantor Jolson's mother songs. Sounds that once were of unholy joy to me hold nothing but holy terror. The only compositions of Chopin I can endure are those either too difficult to record on piano-player or Victrola, or too unpopular. Thank God, most people detest Bach!"

There you have it. First the new art of recorded music is damned because, born yesterday, it does not yet contain records of all the music in the world; then for good measure it is damned again because it contains too much good music and, worse still, is alleged to have "popularized and vulgarized" the greatest of the arts. You will find it all set out in Mr. Sherwin's rather peevish article, and you will vastly enjoy his unconscious humor.

Now, first of all, let us grant Mr. Sherwin his *Liebestod* and his *Entrande of the Gods*. Per-

sonally I should have called out the fire department. But the Seventh Symphony, now . . . that's something else again. In my thirty-four years I have lived in single houses, double houses, apartment houses; in what might be called ordinary neighborhoods and in neighborhoods that thought well of themselves; and never have I heard on a neighbor's phonograph anything more "classical" than a Strauss waltz! Should I of a stilly night hear the strains of Beethoven's Seventh, I should fold my hands and scan the skies for the approach of the Herald Angels. Thousands of "Masterworks" and "Masterpiece" sets are being sold daily in these States, the good Lord knows, but where dwell the purchasers I have never been able to discover. Perhaps I don't mean that quite literally: but I do mean that while there may be a few of what Mr. Sherwin would call "the wrong people" who have mistakenly bought a handful of better-class records and proceeded to make nuisances of themselves the vast majority of such records are bought by people at least as intelligent and considerate as Mr. Sherwin.

Lunchless and dinnerless through the dre'ful New York blizzards did poor Mr. Sherwin go, forsooth, that he might save the wherewithal to hear music performed. Tut, tut, Mr. Tutt; so did—and do—we gramophiles, and think nothing of it, (and as a rule say nothing of it either.)

No; this, I trow, is what riles our genial critic: (O, cruel is the scalpel, lads, and yet how merciful!) that enjoyment of music which once belonged exclusively to a privileged few has now become available to every man and woman of intelligent appreciation and ordinary means.

There is no vulgarization, no popularization of good music by the phonograph companies; they are performing two commendable tasks: first, in meeting the long-existing demand for worthy recordings of the masterpieces of music; second, in seeking to stimulate the dormant love of good music which I believe is to be found in most intelligent people. Let us tell Mr. Sherwin the worst: there is nothing too difficult to record; and most buyers of better-class records do not detest Bach. All of which means, of course, that the day of musical snobbery is ended. But the future of musical appreciation, I fancy, is safe with people who will if necessary sacrifice food and wear old clothes, just as did Mr. Sherwin, to obtain the music of the masters from Palestrina to Prokofieff—and still retain a decent amount of modesty and toleration.

The thought of broadmindedness recalls one of the glories of that Boston in which I obscurely but unashamedly dwell, namely, the musical reviews of our justly celebrated *Transcript*. H. T. Parker, as everyone knows, is among the ablest musical critics now practicing in America. It is a privilege and a pleasure, then to quote from his recent review of a recital by Fritz Kreisler; for, in words far better than mine, he gives pause alike to those who would sneer at music they denominate either "trifling" or overfamiliar, and those who would make the cry of "popular"

a cloak for their snobbery. Let Mr. Parker speak:

"There are not too many connoisseurs of music in Mr. Kreisler's audiences at Symphony Hall. Our youth flock to hear him above any other celebrity of the musical hour. The average man and the average woman, taking unfeigned, if uncritical pleasure in the better exercises of the concert-room, fill many a seat. . . . Yet the connoisseurs hold rather too ostentatiously aloof. As some say, that pernicious inhibition—the highbrow complex—deters them. Mr. Kreisler is an exceedingly popular violinist. The folk of the highways and the hedges, musically speaking, throng to hear him. Therefore, it behooves the elect to bide in their armchairs and think the thoughts of self-complacency. Even reviewers have yielded to this pleasing pastime. Mr. Kreisler, however, happens to be a violinist of the first rank, one of four or five or six now wandering the world for the pleasure of mortal ears. In Europe, the connoisseurs regard him accordingly. No scruple of vanity withholds them from his concerts; the ablest reviewers do him such service as their pens may return. Wherever he goes, his coming is the advent of an illustrious musician for signal event. Possibly the abstention of our loftiest may have its amusing side, and self-righteousness now and then hinder their enjoyment. They cannot, they say, regard Mr. Kreisler's minor pieces 'thoughtfully.' Yet it is good to believe that in corners of our musical world there is still space for the graces. . . ."

"For the graces . . . " Why should it not be our theme, O brothers and sisters of Gramophilia? Why should not we make it our aim to clear a breathing space in this mad world for the graces? There's no accounting for tastes, when one wing of criticism beats us for a lack which is not ours, while the other beats us because we have not that lack. But we do know that we love and reverence the best in music; that to it we give intelligent support; that in our record libraries is already a representative collection of the greatest works; that each day brings nearer the time when the whole wealth of the world's music will be available on records, for the enjoyment and inspiration of those who care and understand. So shall we not strive more and more to clear away misunderstanding and prejudice, that the way to musical enjoyment may be made smooth for all those who find joy in that path? Thus shall it come about that, even in this breathless age, there shall be more room for the graces.

Eugene Goossens

(Photograph on Front Cover)

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, although still in his early thirties, has already established himself in the front rank of orchestral directors and as one of

the outstanding modern composers. His career has been of extreme brilliance throughout. Son of a noted English Conductor (Eugene Goossens, Sr.) and brother of the noted oboe virtuoso (Leon Goossens), Eugene quickly won fame, first as an orchestral performer, then as a composer, and then—from 1915—as a conductor. Here in America, music lovers have come to know and admire him through his concerts with the Rochester Organization and guest appearances with the New York, Boston, Pittsburgh, and other leading symphony orchestras and through concerts with the Los Angeles Philharmonic in the Hollywood Bowl.

Mr. Goossens is an exclusive H. M. V. recording artist, having issued a number of works with the Royal Albert Hall and Covent Garden Orchestras, most of which are re-pressed in this country under the Victor label. Surely the time will soon come when he will be given the opportunity to record here directly, either with his Rochester Symphony or with some other leading orchestra. The records already issued are of invariable excellence and recorded literature demands more additions of such quality. In particular, one hopes that he may soon re-record his outstanding acoustical works, the *Petrouchka* Ballet, and Delius' *Brigg Fair* and *On Hearing the First Cuckoo in Spring*.

Recorded Works

I. Electrically Recorded:

Victor 9025-7 Tchaikowsky: 1812 Overture, and Eugene Onegin—Waltz.

Victor 9112-3 Bizet: L'Arlésienne Suite No. 1.

H. M. V. C-1287-8 Rimsky-Korsakow: Scheherazade (cut version)

H.M.V. C-1924-6 Schubert: Unfinished Symphony

H.M.V. C-1298-9 Grieg: Peer Gynt Suite

H.M.V. C-1279 Berlioz: Marche Hongroise, and Schubert: Marche Militaire

H.M.V. D-1018 Rossini-Respighi: Boutique Fantasque

II. Acoustically Recorded:

Victor 55245-8 Stravinsky: *Petrouchka* Ballet (withdrawn)

H.M.V. D-683-4 Bach: Brandenburg Concerto No. 3, and Air on the G string

H.M.V. D-659 Puccini: *Madame Butterfly*—Selection

H.M.V. D-913 Puccini: *Tosca*—Selection

H.M.V. D-799-800 Delius: *Brigg Fair*, and *On Hearing the First Cuckoo in Spring* (withdrawn)

Also a complete operatic version of *Madame Butterfly*, and several Wagnerian excerpts with soloists.

Recorded Compositions of Goossens

Edison Bell 1042 (2) Four Conceits played by Goossens Sr. and his orchestra.

N.G.S. 28 and 30 (1 each) Two Sketches—By the Tarn, and Jack O'Lantern, played by the Music Society Quartet

N.G.S. 56 (2) Second Movement of the First Sonata for Piano and Violin, played by Andre Mangeot and the composer

Columbia D-1377 (1) Old Chinese Folk Song, played by W. H. Squire, 'cellist

(All of the above are acoustically recorded, except possibly the last.)

Just as we are going to press, the second issue of Chicago Gramophone Society records has reached the Studio too late for review in this issue. The review will appear next month.

Rescue Living Schubert Descendent from Destitution

ALIVING descendant of Franz Schubert who is in destitute circumstances in the City of Vienna, will be moved from the crowded lodging house in which he has lived since the war, into a modern apartment house, through arrangements made by the Columbia Phonograph Company, sponsors of the International Schubert Centennial. His name is Ignatz Stuppock; he is the grandnephew of Franz Schubert; he is sixty-nine years old and has been living on a dole given by the Austrian government to the unemployed.

Herr Stuppock was discovered by a European newspaper, "Neuen Wiener Tageblatt," and through the co-operation of this journal he was visited by a representative of the American Schubert Committee, who found him in a ten by six room, which he shared with another pauper, and which, in addition, a family on the same floor used as a kitchen.

Now, through the aid of Mr. Louis Sterling, Chairman of the Board of the Columbia Phonograph Company, sponsors of the Schubert Centennial, Stuppock will have his own room and bath and enough money to go to the coffee houses which he used to visit when he was younger and had a job. He whistles to other frequenters many melodies which he claims to have learned from his mother, Theresa Schubert Stuppock, who in turn learned them directly from Franz Schubert himself.

Herr Stuppock is being consulted about his new quarters; he would like two windows, a bed whose sheets are changed regularly, a bureau, a desk, and an armchair. He states that his only desire is to live in peace and hear the works of his granduncle, but he cannot afford to pay the admission prices to concerts in Vienna, and anyway finds it hard to get around, so he is being presented with a Columbia Viva-tonal phonograph and Schubert Masterworks records of the symphonies and songs.

Herr Stuppock's mother, Theresa Schubert Stuppock was Franz Schubert's niece. It was she who nursed Schubert through his illnesses, she a child of twelve, and Schubert in his twenties. Theresa was the daughter of Franz's brother, Ferdinand. Ferdinand's children became teachers, concert performers, and one achieved a professorship.

Theresa's husband was also a pedagogue, who had taught in Vienna. He left two daughters and a son Ignatz, who, as far as has been proved up to the present, is the only Schubert heir now alive. Ferdinand Schubert, his grandfather, through whom his lineage is traced, died in Vienna in 1859. This was the same year in which Ignatz was born and in which Mendelssohn frequently visited his mother in order to ask her questions about Franz Schubert. He has lively recollections of his childhood, which, since his existence has been discovered, are a new source of data for Schubert scholars.

Home Recording

By GARDNER BARKER

IN the February issue of this magazine, Captain Barnett suggested a fascinating new field for phonograph enthusiasts: home recording. It has seemed to me for some time that this might well develop into a considerable hobby. The great and sudden interest in amateur motion pictures has uncovered a universal desire to make permanent records of people and events that are close to us. Thousands have bought expensive cameras and projectors; they have plunged enthusiastically into the photography; they have formed countless local societies with a common membership in the Amateur Cinema League, a national organization which publishes an excellent monthly magazine; and in addition to making movies as personal records these exuberant amateurs are expressing their creative ability in writing, directing, filming, and producing their own photoplays.

To a lesser degree, why should not home recording become a hobby among those who are really interested in the phonograph? To me, the analogy with the motion picture is a striking one. I can imagine an advertisement a few years from now: "Making a record of the children from the first prattle of babyhood. Bring back at will the familiar voices of your absent friends. Preserve forever the perishing voices of the old people. If you are a student of music, make an invaluable record of your progress in technique and interpretation." And so on. It can't help sounding a bit commonplace when the advertisers exploit it. But those who have the experience of being able to recall at will the most precious sounds and voices of their life will find it tremendously interesting.

Captain Barnett suggests merely that some manufacturer sell a hard-rubber blank for mechanical recording with an ordinary reproducing sound-box. I want to go further. Why not have a complete electric recording outfit for home use, to be used with an ordinary phonograph turntable? It will be expensive, but so are movie cameras. It may seem that recording is an exacting art not adapted to the laymen; but in view of the remarkable simplifications that have been effected in motion picture photography without compromising the quality of the picture, it seems probable that simplifications can be made in professional recording equipment that will make it possible for anyone to own, for \$100.00 or less, an outfit for making entirely adequate recordings under any conditions likely to be found in the limited compass of the home. The essentials seen to be: a microphone of excellent grade, such as is used in radio broadcasting; a distortionless amplifier, such as any good radio would provide; an electro-magnetic recording unit; and the record blank itself. This last item offers something of a problem, for it is not easy to find a material that will be soft and yielding

while recording, and hard and durable while reproducing. Perhaps Captain Barnett's rubber records, to be vulcanized after recording, will be all that is needed. If these blanks are sold already stamped with shallow guiding grooves, as he suggests, the recording unit can be attached directly to the tone-arm of the phonograph and allowed to thread its way towards the spindle; but if the blanks are not so grooved, or are too soft to guide the needle, some mechanism actuated by the surplus power of the turntable can be provided for guiding. This would not be difficult or expensive; I described a thoroughly adequate device of this kind in a letter published in the Correspondence Columns last June.

For those who want to experiment a bit, it would be interesting to buy one of the new electric phonograph pick-ups designed to operate radio loud-speakers, and put it to an opposite use as a recorder. Ordinarily, the needle in the pick-up communicates its vibrations to a freely-moving armature between two electro-magnets, where

a feeble induced current is set up in pulsations corresponding to the form of the record groove. When this current is amplified and passed on to the loud-speaker, an extremely accurate reproduction is obtained. Now, why not try reversing the operation? Connect some sort of microphone to the amplifier circuit of a radio by inserting a plug (supplied with the pick-up) in the socket for the detector tube and connecting the microphone to this plug. Possibly a low voltage battery should be inserted in this circuit, but this may not be necessary. To the output terminals of the radio attach the pick-up. Put the pickup on the tone arm of the phonograph and provide some sort of recording blank. If you have a laboratory, it would not be very difficult to record on soft wax and then electroplate the record with copper to stiffen it. Then start the turntable, guide the needle in a spiral track by hand, get somebody or something to make a noise in the microphone; and if nothing blows out, you will be making your first record!

Records—New and Old

By JEAN-LOUIS

SOME months ago I contributed to the REVIEW some observations under the same caption as that used above. They embodied some impressions and conclusions formed by a study of recorded music which began nearly twenty years ago and were offered in the hope that they might prove not uninteresting to the readers of the magazine, though merely an expression of personal opinion. I am now returning to my theme because what I had to offer seems not to have wholly missed its mark, which I infer from various comments that have since appeared in the REVIEW, and particularly those of R. O. B., in the March number.

Since the publication of my former notes, I have been constantly pursuing my studies of "records new and old", endeavoring, by repetition and comparison to confirm or correct my views as then expressed. One learns nothing about music save by listening to it, for while Keats averred that "Heard melodies are sweet, but those unheard are sweeter," the fact remains that only after we have heard them can we rise to the sublimated concertion of others unheard, still more sweet. Had Beethoven been born deaf none of his compositions would today exist, and far as even Helen Keller may have advanced along the paths still open to those who cannot hear, we may be sure that though she experiences imaginative musical joys, they are but pallid ghosts in comparison with those experienced by those of us with normal hearing.

Having been reared among musical people and blessed by nature with an intense love for "the concord of sweet sounds," and, as the years came and went, making it a practice to devote much of my spare time to the cultivation of this tempera-

mental tendency, I can now look back—being no longer as young as I used to be—upon a vista of musical experiences and memories that has enriched and beautified my life as has nothing else. For it has been my fortune to hear practically all the major personalities and organizations of over forty years past, either upon the concert or the operatic stage, also to have the privilege of hearing much of "the world's best music" interpreted by gifted musicians, professional and amateur, in the intimacy of studio and salon. And, like many persons so situated, for a long while I rigidly refused to take any interest whatever in "canned" music, classifying it, in fact, as beneath contempt. My attitude was that of absolute intolerance until the improved types of phonographs were introduced, when I at length experienced a change of heart. And having gone over to the enemy, I have ever since remained there. In which, however, I have been in no wise different from a host of other music-lovers. Today I may say that I know of nobody seriously and intelligently interested in the most eloquent and persuasive of all the arts, that regards recorded music and its reproduction with anything but the sincerest respect or even the warmest appreciation. To do otherwise is indeed to denote oneself incapable of change or growth; and it is in music as all else—"When growth ceases death begins."

In writing myself down, however, as lover of many of the old acoustic records and in some ways a severe critic of many of the new ones made electrically, I have incurred, I judge, the danger of placing myself in the very category to which I have just referred. Hence I wish to make my position clearer and lend, if possible, a better balance to my views.

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By Dr. Karl Muck and Bayreuth Festival Orchestra with Chorus
(In German)
- Parsifal: Grail Scene, Act 1. Parts 3 and 4** 67366-D
By Dr. Karl Muck and Bayreuth Festival Orchestra with Chorus
(In German)
- Parsifal: Grail Scene, Act 1. Parts 5 and 6** 67367-D
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Festival Orchestra (In German)
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By Franz von Hoesslin and Bayreuth Festival Orchestra
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- Siegfried: Fire Music** 67373-D
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Toscha Seidel.
- 7146-M** 12 in. \$1.50 { **Otello: Credo.** (A Crue! God I Worship). (Verdi).
Andrea Chenier: Monologo—Nemico della Patria.
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- 2058-M** 10 in. \$1.00 { **Wiegenlied.** (Cradle Song). (Tchaikowsky; Op. 16, No. 1).
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Alone). (Tchaikowsky). **Soprano Solos.** Maria Kurenko.
- 7147-M** 12 in. \$1.50 { **The Power of Love.** (Kjaerlighed's Styrke). (Grainger).
(Danish Folk Song Collected by E. T. Kristensen and P.
Grainger). **Soprano and 11 Instruments.**
Soprano: Anita Atwater; Piano: Ralph Leopold; Har-
monium: Percy Grainger.
- 2059-M** 10 in. \$1.00 { **Gum-Suckers March.** (Australian March). (Grainger).
Instrumental. Piano and Orchestra.
Piano: Percy Grainger.
- Caprice No. 24.** (Variations in A Minor). Parts 1 and 2.
(Paganini). **Violin Solo.** Joseph Szigeti.



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No. 2). **Organ Solos.** G. T. Pattman.
- 50058-D** 12 in. \$1.25 { **Emperor Waltz.** (Strauss; Op. 437).
Wine, Woman and Song. Waltz. (Strauss).
Jacques Jacobs' Ensemble.
- 1279-D** 10 in. 75c. { **Asleep in the Deep.**
Anchored. Bass Solos. Wilfred Glenn.
Mighty Lak' a Rose.
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FAMILIAR TUNES—OLD AND NEW

- 15224-D** 10 in. 75c. { **My Carolina Home.**
Fifty Years Ago. McMichen's Melody Men.
Uncle Bud.
- 15221-D** 10 in. 75c. { **Johnson's Old Gray Mule.**
Gid Tanner and His Skillet-Lickers with Riley Puckett
and Clayton McMichen.
- 15227-D** 10 in. 75c. { **My Bonnie Lies Over the Ocean.**
In the Good Old Summertime. Leake County Revelers.
- 15220-D** 10 in. 75c. { **Kelley Waltz.**
Honeymoon Waltz. Cartwright Brothers.
- 15226-D** 10 in. 75c. { **Red Wing.**
Come Be My Rainbow. Vocals. Riley Puckett.
Henry's Made a Lady Out of Lizzie. Vocal. Al Craver.
- 15223-D** 10 in. 75c. { **That Good Old Country Town. Vocal Duet.**
Al Craver and Charlie Wells.
- 15222-D** 10 in. 75c. { **When I Walked the Streets of Gold.**
On the Sea of Life. Sacred Singing.
Roper's Mountain Singers.
- 15225-D** 10 in. 75c. { **Come and Dine.**
Climbing Up the Golden Stairs. Sacred Singing.
The Happy Four.
- 15228-D** 10 in. 75c. { **I Want to Go There, Don't You?**
Glory Is Now Rising in My Soul. Sacred Singing.
Blue Ridge Singers.

IRISH RECORDS

- 33230-F** 10 in. 75c. { **Flanagan's at St. Patrick's Parade.**
Ireland's 32. Vocals. Flanagan Brothers.
- 33231-F** 10 in. 75c. { **St. Patrick's Day.**
The Land Where the Shamrocks Grow. Flute Solos.
John Griffin (The Fifth Ave. Bus Man).
- 33232-F** 10 in. 75c. { **Green Isle of Erin.**
For Killarney and You. Tenor Solos. George O'Brien.
- 33233-F** 10 in. 75c. { **The Sidewalks of New York.** (East Side, West Side).
Sweet Rosie O'Grady. Vocals. Flanagan Brothers.
- 33234-F** 10 in. 75c. { **The Kerry Polka.**
The Varsouviana. Dances. Frank Quinn and Joe Maguire.
- 33235-F** 10 in. 75c. { **Lantry Larry.**
My Galway Colleen. Vocals. Shaun O'Nolan.
- 33236-F** 10 in. 75c. { **Jackson's Bottle of Brandy. Jig.**
Sullivan's Shamrock Band.
- 33237-F** 10 in. 75c. { **Harvest Home Hornpipe. Whistle Solo.**
Daniel P. Moroney.
- 33238-F** 10 in. 75c. { **Lord McDonald's Reel. Reel.**
The Grey Goose. Jig. Violin Solos. Michael Coleman.
- 33239-F** 10 in. 75c. { **Off She Goes. The Valleys Are Blooming. Jigs.**
Tom Henry's Favorite. Pete Brown's Fancy. Reels.
P. Doran, J. Owens, D. Flynn, M. Harte.
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James Claffy.

In addition to the records listed above there are recordings in twenty-two Foreign Languages

Let me say, therefore, that in considering a record, new or old, one quality and one only is paramount. That is, its true musical value, first as an interpretation of the composer's conception, second as an expression of the executant's musicianship or virtuosity, per se. There is nothing that can or should interpose to cloud or confuse the issue in these considerations. This being agreed upon, I have once more to submit that from the standpoint of pure musical value, many of the old acoustical records are superior to their latter-day substitutes.

R. O. B. writes to the REVIEW in tones of mingled exasperation and revolt, denouncing vigorously the contemporary cult of mere "bigness" and noisemaking in music, real or so-called. While he delivers a perhaps over-charged broadside, there is much of truth in his strictures, when soberly considered. While I am a great lover of the music of Wagner, and, when at its best, of that of his forerunners, Berlioz and Meyerbeer, one must realize that at the same time he—and they—sowed many dragon's teeth in the demesne of tone and that some of them, like weeds, have grown and flourished rankly, choking out plants more tender but, by the same token, of a finer fibre. While this is so, at the same time—and it is a very significant fact—the innate human love for these finer things is so strong that it cannot be eradicated. The Beethoven centenary established that conclusively, even in this land in which we live, the very paradise of noise in all its moods and tenses.

My next-door neighbor has a far finer phonograph than have I. It cost, I believe, one thousand dollars and has all the newest improvements. He buys nothing but the orthophonic—or microphonic—recordings and as a rule when he puts one on the turn-table, he makes the rafters ring. In warm weather, when the doors and windows are open he not only fills his domicile but invades my own with cataracts, deluges and thunders of sound that—especially in the watches of the night—sometimes inspire me with dire thoughts of murder which he thus lets loose upon the shivering ether, as he will proudly tell you is "classical" and "by the very best artists and orchestras." He came in the other evening when I was solacing myself with a few discs in what to him was evidently a very feeble and inaudible fashion and listened politely for a few moments and when—I had been unaware of his presence—I had finished, he invited me to come and hear some real music. No—he didn't express himself in just those words, but that was their import.

Now, I do not want an orchestra of anywhere from fifty to over one hundred members going full blast within my humble abode. My music room is about twelve feet by fifteen and opens, through an archway, into another room considerably larger. It was not intended to receive, to any esthetic aim or end, the great waves of tone that a full orchestra gives out. Indeed, even a single singer with a voice of great power and compass would produce there a highly inartistic effect if singing as he (or she) would in a con-

cert hall or opera-house. The hearer would be deafened, driven into the street or reduced to a state of exhaustion.

The correct function of recorded music, with certain exceptions, is to fulfill the same function as an exquisite miniature painting, in which everything is as beautifully executed as if on the grand scale. The "Last Judgment" looks sublime upon the ceiling of the Sistine Chapel, but would be monstrously grotesque upon that of an apartment in any modern human habitation. But in that habitation a beautiful replica, in reduced fac-smile, of the Melossian Aphrodite becomes a fit thing for the excitement of esthetic emotions. The Greek ideal of art, which still remains the most harmonious, symmetrical and universally adaptable known to man, is founded upon the law of measure—and nowhere is measure more necessary, as a criterion and means of control, than in music, which in itself is an expression of mathematics worked out in intervals of tone. To the disciplined taste, nothing is so distasteful as those things which transgress the laws of proportion, which tend always to the excessive and the over-wrought and seek to overwhelm, to stun and to take by storm, rather than to charm, to captivate and to enchant.

There are times, of course, in music, as in all else, when we wish to be swept out of ourselves, to be literally carried away upon the storm of harmony which irresistibly submerges us. But these moments are the exceptions, and should never be the rule. When we make them the rule we have sacrificed art upon the altar of emotional excitement, we are seeking not pure beauty but palpitations and thrills, the *frisson nouveau* of which in my former comments I spoke, a nervous and not a spiritual reaction.

The new records are many of them immensely exciting, but the spiritual element of what they have to offer is in no way an advance upon the old ones and is often inferior. This is due to the fact that as mere tone, the microphonic quality is less aerial, less "floating", as a vocalist would say, than the acoustic. As a rule, to the sensitive ear it has a sibilance, a wiriness, not otherwise present. It is impossible to convey tone over a wire, with rare exceptions, and avoid that condition. This accounts for the striking similarity of microphonic tone when heard over the radio and the phonograph.

The metallic quality, in any event, is the *bête noir* of the listener to reproduced music. All forms of reproduction would be vastly improved if metallic media, save in certain specific cases, could be dispensed with. This is particularly true of needles. It is most unfortunate that the fibre needles of various types are incapable of a point sharp enough to enable them to bring out of the grooves all the nuances of tone they have recorded. This they can do to only a limited degree, though in some cases the effect they produce is incomparably fine. But they can do little where brilliance is desired. I have experimented with many kinds of needles and none are satisfactory beyond a certain point. The fault of

all is their tendency to a metallic quality foreign to the pure tone produced by a non-metallic instrument; though, singularly enough, they give about their best results with the violin and 'cello, especially the former. They are bad for the voice and for the piano often excruciatingly bad. There was formerly a moulded fibre needle obtainable, the "Tusko," with which I got more satisfactory tone from piano records than any other, but it went off the market some years ago.

As is well known, nothing carries musical tone so enchantingly as its passage over water, which has an almost magical effect in melodizing, harmonizing and liquefying it, of purifying it from material dross and as it were assisting in its dis-embodiment. Some years ago I was invited to spend a week-end with a friend at his summer home on the banks of a small inland lake. Darkness has fallen and we were sitting on the verandah enjoying the softness of the summer evening, lit by a broad moon and a thousand stars, when suddenly I heard a voice begin to sing, coming through the night in accents so melodious and so impassioned that almost the heart stopped beating, so sheer was its poignancy and beauty. The air was the "*Voi la sapete*" from "*Cavalleria Rusticana*," and it was vocalized with such perfection, such pathos, and such ravishing loveliness of tone that the effect was of something more than human. When the last note had died away, I turned to my host and asked him, in amazement, what one of his neighbors was entertaining a great operatic artist? saying that I was well-nigh dumbfounded. He smiled and told me: "It's just Tom W.'s victrola. He lives about a quarter of a mile away, across this end of the lake from me, and once in a while he brings his machine out into the porch in the evening and serenades us. I think that was Calvé's record that he just played. I have been over there and heard it at close range and it's nowhere near so fine as it is from here. Coming across the water, though the darkness, when everything is dead still, it sounds like that."

But the modern ear likes better something different. It demands that the record should reproduce, as one correspondent of the REVIEW has put it, the very "bite" of the bow upon the fiddlestrings: the music-hall reverberation, and later on, I suppose, the sound of programs being turned, of coughs and sneezes in the audience, the dropping of lorgnettes and hand-bags and the shifting and shuffling of feet. All, in short, of the extraneous "realism" of which R. O. B. so intransigently complains and of which absolutely nothing was intended to disturb the audition of the music by the composer when he created it.

I do not, nevertheless, intend to convey a false impression of the new method of recording as it has revealed itself to me. Some of my microphonic discs are superb and give me immense pleasure. I have said, however, that as yet the possibilities of the method seem imperfectly comprehended and employed, and this I would re-

peat. They are tempting the musician, the manufacturer and distributor toward the "stunt" in all too many instances. I have tried out a large number of highly-lauded recent discs and found them full of orchestral rhetoric, of striving after more or less meretricious effects and the prevalent desire to astonish, to thrill and to overpower. Pianissimi are attenuated to the point of inaudibility, fortissimi piled up into mountainous welters of noise that appear intended to compete with the calliope or the boiler-factory in their assaults upon the ears. Perhaps in time restraint will come with experience and some of the "sound and fury" be foresworn. The microphone seems better adapted to recording orchestral works than anything previously known, and this very feature is leading to its abuse.

As a rule, the prominence of individual instruments in orchestral playing is a fault unless in solo or choric passages. Otherwise the true effect should be of a body of tone that is a composite unity, not a medley of different voices each striving to be heard on its account. Hence the current efforts to bring out these voices upon records is often mistimed. The composer did not intend them to be thus obtrusive—when he did, he left no doubt of that by the method in which he scored his work. It is the blend that is the object—a single and not a vari-sonant effect.

Thus while I am truly grateful for such actual improvement as the new method has produced, I am not prepared to concede some things that their "talking points" announce as gospel. I admire the high-powered salesmanship with which they are accompanied and would like to see all the first-class factories unable to keep up with their orders, but personally my "sales resistance" is still in such good repair that before any sales are made I must be shown—or, rather, must have been able to hear and be convinced. It is for this reason that my albums still gratefully retain hundreds of the old acoustic records and are permanently closed to many which would oust them. They will not be ousted until something definitely superior in actual musical value comes to claim their places—and many of them will remain to the end of the chapter because there is no likelihood of their superiors being produced in my day, as artists responsible for such things are not now to be found.

It is all a question, in the last resort, of personal taste and nothing is more certain than that mine is that of a decided minority, which, however, I do not find dismayed. If my neighbor is thrilled by an orchestral din that, consistently sustained, would drive me into outer darkness or a padded cell, and I find solace for the rigors of existence in volumes of tone so insignificant that to him they resemble the pipings of the cicada, that is merely an illustration of the law of contrast. Of the two, possibly I am the one to be pitied. And then again, may it not be the other way about?

Recorded Symphony Programs

By ROBERT DONALDSON DARRELL

FROM the other side of the world a batch of orchestral programs brings grist for this month's mill, with a long and stimulating list of works given recent performance by the Bombay Chamber Orchestra. Mr. M. R. Bhattacha, long one of the magazine's courteous and informative overseas correspondents, sends in these programs, accompanied by press clippings from the Bombay papers: an invaluable cross section of India's musical activities. Edward Behr, the conductor of the orchestra, is by evidence of his programs the possessor of no small adroitness in the selection of musical fare which will provide sound nourishment for his audiences without giving them aesthetic indigestion. His sphere of action must be considerably limited; it is a wise musician who can both accept and transcend such limitations. His programs are deserving of detailed study.

A number of works have been played in Bombay which from time to time have been mentioned in these or other pages of the magazine in connection with issued or prophesied recordings. It may be of interest to go through the programs at random, commenting informally on the absence or existence of phonographic versions. The first selections that come to eye are a number of concerted and solo pieces played by Leopold Premyslav, the Polish violinist. Beethoven's *Violin Concerto* is available (as everyone doubtlessly knows by this time) in a masterly version by Kreisler and the Berlin State Opera House Orchestra (Victor M-13). Hubermann has just brought out an English Brunswick (10254) record of a *Carmen Fantasy* for solo violin; presumably it is the Sarasate version that Premyslav played. The arrangement of Debussy's *The Girl with Flaxen Hair* is recorded in all its delicacy by Heifetz (Victor 6622), but the Brahms *Concerto* for violin and *Double Concerto* for violin and 'cello are still in the unrecorded class, although of late a considerable demand has arisen, for the former in particular.

The following works played by the Bombay Orchestra are available in adequate electrical versions: Overture to *Figaro* (Columbia 67336-D, Gaubert; and Victor 68935, Blech); Elgar's *Pomp and Circumstance March No. 4* (H.M.V. D-1301, Elgar); Grieg's *Norwegian Dances* (Columbia 7128-9-M, Schleevoigt); Overture to *Egmont* (Columbia 67220-D, Mengelberg; and Victor 35790, Pasternack); Overture to *Coriolanus* (Columbia 67273-D, Mengelberg); Bizet's *L'Alesienne Suite No. 1* (Victor 9112-3, Goossens); Borodin's *Symphonic Sketch In the Steppes of Central Asia* (just recorded—I believe for the first time—by Gaubert for the French Columbia Company, 12,534, and probably soon to

be issued in America also); Debussy's *Children's Corner Suite* (French H.M.V. P-707-9, Coppola); Saint-Saens' *'Cello Concerto in A minor* (Columbia Masterworks 44, Squire and the Halle Orchestra); Jarnefelt's *Präludium* (Victor 20374, Shilkret); Halvorsen's *Entry of the Bojaren* (Columbia 50055-D, Bowers.)

The next group is of works which have been acoustically recorded, but which are not yet available in electrical versions: Liszt's *March of the Crusaders* (Parlophone E-10161, Mörike); Holst's *Marching Song* (Columbia 67147-D, Holst; possibly there is an electrical version in the rerecorded *Planets* album just released in England); Haydn's *Oxford Symphony* (Polydorknappertsbusch; and Vocalion—Greenbaum); Overture to Mozart's *Impressario* (Victor 55280, Coates); Overture to Glinka's *Russian and Ludmilla*, and the *Dance of the Tumblers* from Rimsky-Korsakow's *Snow Maiden* (both recorded by Coates on Victor 55196, now withdrawn); *Canto Popolare* from Elgar's Overture *In the South* (Vocalion K-05215, Chapple); Overture to Weber's *Peter Schmolli* (Polydor 65080, Polydor Orchestra). The last-named work, written before the composer was fifteen years old, is seldom played in this country; I wonder if it is as undeserving of neglect as the delightful Overture to *Abu Hassan*, out in the splendid electrical recording by Hamilton Harty (Columbia, in the album containing Haydn's *Clock Symphony*)?

The most interesting works in the unrecorded list are: Overture to Beethoven's *Prometheus*; Ravel's *Tzigane* for violin; Bach's *Prelude and Fugue No. 22* from Book I of *The Well Tempered Clavichord* (arranged by Mabel Wood Hill); *Entracte* and *Entrance of the King* from Smetana's *Dalibor*; the Handel-Harty *Polonaise, Arietta, and Passacaglia*; Geminiani's *Concerto Grosso* in C minor. The Handel *Passacaglia* has also been arranged by Harty for violin solo, and in this version it has been electrically recorded by Menges (H. M. V. D-1023). Is this the same Handel *Passacaglia* which has been arranged by Halvorsen for violin and viola unaccompanied, and is acoustically recorded by Sammons and Tertis (Vocalion D-02019)? The Smetana pieces sound interesting; what a pity this composer is so neglected in America! Dr. Jar. E. S. Vojan, in his succinct article on Smetana in the February 1927 issue of this magazine, listed several H. M. V. records on arias from the opera *Dalibor*, but I believe these are now all withdrawn.

Of course a number of the works mentioned above have been given current performances in this country. Most interesting from the present point of view are Ravel's dazzling *Tzigane* and Mrs. Hill's arrangement of the Bach *Prelude and Fugue*. The former was played by Samuel Dushkin at a concert of the New York Symphony conducted by Ravel (March 8); the latter by Ethel Leginska and her Chicago Women's Symphony (February 5). Miss Yelly D'Aranyi, now touring the country, is particularly noted for her performance of the *Tzigane*; now that she is re-

cording for Columbia, perhaps this work may be forthcoming in the none too distant future.

Orchestral arrangements of Bach Preludes and Fugues, organ chorale preludes, etc., are appearing more and more frequently on symphony programs. Two beautiful chorale preludes arranged by Schönberg were played by Koussevitzky in Boston earlier in the season; on February 17 Georges Zaslavsky played Mrs. Hill's arrangement of another (*Auf Wasserflüssen Babylon*) with the Beethoven Symphony in New York. Last year Stokowski's repertory included *Aus der Tiefe rufe ich, Ich ruf' zu Dir Herr Jesu Christ*, and *Wachet auf, ruft uns die Stimme*, in the Choralvorspiel group, to say nothing of the six *Brandenburg Concertos*, the *Passacaglia*, *Tocatta and Fugue* in D Minor, *Fantasia and Fugue* in G minor, *Suite* in D major, and *Preludes* in B minor and E flat minor. (The chorale preludes and other works not originally for orchestras were played in the conductor's own transcriptions—models of their kind.) The superb record of the *Tocatta and Fugue* is too recently at hand to require further comment. Now this month appears a disk coupling the second chorale prelude named above and the *Prelude* in E flat minor (reviewed elsewhere in this issue). Stokowski has begun the great task of electrically recording orchestral works of Bach and it is to him that we must look for the continuance of the work. No other symphony conductor gives as many Bach compositions in concert. Koussevitzky is the next in order, although his three or four *Brandenburg Concertos* and two or three miscellaneous works during the course of a season are decidedly dwarfed by the Philadelphian's magnificent list.

Bach Organ and choral works have been given increasing attention by the British recording companies; nor are his piano, violin, and harpsichord pieces ignored. But orchestral recordings have never been done to any great extent until Stokowski pointed the way to more adequate representation. A brief resume of some of the leading orchestral recordings may be in order. Except for the new Stokowski releases there are no electrical works* (for the present I omit all reference to the excellent electrical choral, organ, and piano records.)

Bach: Suite in D major

Recording: Victor 35656 and 35669 (4) Pasternack—Victor Symphony Orchestra.

(Now withdrawn, but soon to be re-recorded. An excellent performance and one that will be warmly welcomed in the new version. There are a number of recordings of the Air from this Suite, mostly for solo violin.)

Bach: Brandenburg Concerto No. 3 in G.

Recordings: H. M. V. D-683-4 (3) Roland—R. A. H. Orchestra; Polydor 66014-5 (3) Georg Hoeberg—Berlin S. O. H.

(Both are rather old and unimpressive. New versions are badly needed and no doubt will be shortly forthcoming. None of the other Brandenburg Concertos has been recorded yet.)

*But the concerto in C major for three pianos has just been announced by the French H.M.V.

Bach: Suite No. 6 (arranged by Wood)

Recording: Columbia 67172-3-D (4) Wood—N. Q. H. Orchestra.

(An arbitrary collection of transcriptions by Sir Henry Wood, entitled by him "Suite No. 6." Reviewed on page 37 of the October 1926 issue of this magazine. The pieces played include the Caprice on the Departure of a Beloved Brother; the Gavotte and Musette from the Sixth English Suite; the Prelude and Scherzo from the Third Partita; and the Preludes in B flat minor and C sharp major from the first book of the Forty-Eight. An interesting and well-recorded—old standards—collection.)

Bach: Suite in B minor for Flute and Strings

Rerecording: Columbia 67069-70-D (4) Robert Murcie with the Halle Orchestra under Harty.

(In Masterworks Set 13 with the Concerto for two violins. One of the first great Bach recordings.)

Bach: Piano Concerto No. 1 in D minor

Recording: English Columbia L-1624-6 (6) Harriet Cohen with the N. Q. H. Orchestra under Wood.

(The only Bach piano concerto as yet recorded.)

Bach: Concerto in D minor for Two Violins

Recordings: Victor 8040-1 (4) Kreisler and Zimbalist; Columbia Masterworks Set 13 (5) Catterall and Bridge with Halle Orchestra under Harty; Vocalion A-0252-3 (4) D'Aranyi and Fachiri.

(The Victor version is with string quartet accompaniment; the Columbia with full string orchestra. Both are excellent. The Vocalion version has not been heard at the Studio, but the names of the players give good indication of its merit.)

Bach: Concerto in C minor for Two Violins

Recording: Vocalion K-05110 (1) D'Aranyi and Fachiri.

(Third movement, Allegro, alone; piano accompaniment.)

Bach: Concerto in E major for Violin

Recording: H. M. V. DB-789-791 (5) Thibaud and Orchestra.

Bach: Fantasia in C minor (arranged by Elgar)

Recording: H. M. V. D-828 (1) Elgar—R. A. H. Orchestra.

Bach: Fugue in C minor (arranged by Elgar)

Recording: H. M. V. D-614 (1) Elgar—Symphony Orchestra.

(The last two records are now withdrawn.)

Bach: Organ Chorale No. 57 (arranged by Whitmore)

Recording: Vocalion D-02130 (1) Whitmore—Aeolian Orchestra.

Bach: Sinfonia from Cantata No. 156

Recording: N. G. S. 18 (1) Spencer Dyke Quartet (?). (Now out of print.)

Bach: Gavotte in E major for Strings

Recording: Columbia 67054-D (1) Wood—N. Q. H. Orchestra.

Many of these works receive constant performances, notably the *Concerto* in D minor for Two Violins, the Elgar arrangements, and the *Suite* for Flute and Orchestra. (The last-named

was given on February 14 by the Chicago Symphony.) Re-recordings of all would be welcome.

The recent release by H. M. V. of a number of records of Elgar's choral works reminds one that the dean of British composers is by no means neglected by concert conductors. On popular programs the *Pomp and Circumstance* Marches figure constantly. In the standard repertory are the *Cockaigne Overture* (Minneapolis—Verbrugghen, February 24), *Enigma Variations* (N. Y. Philharmonic—Toscanini, January 26, *Introduction and Allegro* for string quartet and orchestra (Halle—Harty, February 16.)

Elgar: Pomp and Circumstance Marches

Recordings: Nos. 1 and 2, *Victor 9016 (2) Elgar—Royal Albert Hall Orchestra. Nos. 3 and 4, *H. M. V. D-1301 (2) Elgar—London Symphony. No. 1 alone, *Victor 6648 (1) Stock—Chicago Symphony.

(There are many acoustical versions, in band and choral as well as orchestral arrangements. Stock's performance of the first and best known march is the best, but Elgar's own versions of the four are naturally of special interest. Nos. 3 and 4 will probably be made available here shortly.)

Elgar: Cockaigne Overture

Recordings: *H. M. V. D-1111 (4) Elgar—Royal Albert Hall Orchestra; Edison Bell 669 (2) Robinson—Margate Municipal Orchestra.

(The composer's electrical version has not been heard at the Studio, but it is the obvious choice. It replaces his old acoustical one.)

Elgar: Enigma Variations

*H. M. V. D-1154-7 (7) Elgar—Royal Hall Orchestra; English Columbia L-1629-32 (8) Wood—New Queen's Hall Orchestra.

(The composer's set replaces an acoustical version, also made under his direction. A review was printed on page 520 of the September 1927 issue. Although the recording possesses many merits, it has never been made available here, probably on account of the fact that there would not be much demand for it.)

Elgar: Introduction and Allegro (String Quartet and Orchestra)

Recording: *N. G. S. 94-5 (4) Barbirolli—N. G. S. Chamber Orchestra.

(Reviewed elsewhere in this issue. E. N. writes an excellent analysis, with musical illustrations, for the program book of the Halle Orchestra's concert of February 16.)

Passing on to a composer of a less orthodox school, mention might be made of Ernest Krenek, whose "jazz opera", *Jonny spielt auf*, is arousing a mad hullabaloo in Europe and which is promised for production next year at the Metropolitan in New York. I have been able to find trace of only one recorded work of his besides the Parlophone disk of *Jonny* excerpts issued this month in Germany. The justly celebrated Amar-Hindemith Quartet plays the *Waltz* from his string Quartet Op. 20 on the reverse of the acoustical Polydor record of Strawinski's delightful *Concer-*

tino (66201) reviewed on page 231, February, 1927 issue. The Strawinski work (omitted by mistake from the list of that composer's recordings last month) rather overshadows Krenek's piece.

There are a number of more significant works of Krenek which might well be considered for recording. Unfortunately he is not the only modern composer of high talent whose works are being given excellent representation in the concert hall, but not as yet in the recording studios. A number of outstanding orchestral works of modernistic idiom yet sound musical merit have been given recent performance: first by all means the incomparable *Piano Concerto* of Bartok, played by the composer with the Cincinnati and Boston Symphonies. Ravel's *Tombeau de Couperin* and Second *Daphnis and Chloe Suite* have been mentioned before, but they are constantly being played, by the composer, Toscanini, Koussevitzky, and others. Koussevitzky has played in addition three more notable compositions: Strawinski's *Oedipus Rex*, with Margaret Mazenauer, Charles Hackett, Frazer Gange, and the Harvard Glee Club; Prokofieff's *Scythian Suite*; and Walton's *Sinfonia Concertante* for orchestra and piano "quasi obbligato." Walton is a young man to be watched; both this last work and his red-blooded *Overture Portsmouth Point* would be distinct assets to recorded literature.

Ravel has begun to receive due attention, and Coates has led the way for Prokofieff with the excerpts from *The Love for the Three Oranges*, but Bartok is as yet represented phonographically by his *String Quartet* Op. 17, played by the Amar-Hindemith Quartet for Polydor—an excellent acoustical recording of a remarkable performance and work. (This set, curiously enough, was originally issued for a Japanese Gramophone Society, along with the last three Scriabin Piano Sonatas! After accomplishing this gargantuan feat, the society evidently faded and died, for no more has since been heard of it. As our ever-stimulating Japanese correspondent, Mr. Hajime Fukaya, appositely quoted, "Dragon's head; snake's tail!") But many of Bartok's works cry for recording, particularly the *Concerto for Piano, Tanz-Suite, The Wooden Prince* (opera), and numerous piano pieces.

The current issue by the N. G. S. of Arnold Bax's *Moy Mell* for two pianos reminds one that this composer's major works have not received the attention from English and other recording companies that those of Holst or Vaughn Williams have received. His *November Woods, Garden of the Fand*, and *E flat Symphony* are well established in the repertories of most American Symphonies. I note current performances of his *Fantasy* for Viola and Orchestra by Bakaleinikoff and the Cincinnati Symphony (March 9), and of his *Symphonic Variations* for Piano and Orchestra by Harriet Cohen and the London Royal Philharmonic (February 18). His *Piano Quintet* has been played this season by the Boston Flute Players Club and ensemble organizations in other parts of the country, but his *Oboe*

Quintet seems quite unknown here. This is where phonograph owners have a decided advantage, for that lovely work is available in an excellent electrical version by Leon Goossens and the International String Quartet (N. G. S. 76 and 77; reviewed on page 31 of the October 1927 issue.)

Among the other unrecorded works of importance, the following have been given recent concert performance: Borodin's *Second Symphony* (N. Y. Philharmonic—Toscanini, February 23); Mahler's *First Symphony* (Los Angeles—Schneevoigt, March 1); Vivaldi's *Concerto The Seasons* (at various concerts by St. Louis—Molinari, N. Y. Philharmonic—Toscanini, and Boston—Koussevitzky); Handel's *Concerto Grosso No. 5* (Philadelphia—Monteux, February 17); De Sabata's *Juventus* (N. Y. Philharmonic—Toscanini, February 19, and Cincinnati—De Sabata, earlier in the season); Gilbert's *Dance in the Place Congo* (Omaha—Harmati, February 9); Boccherini's *Symphony in C* (Philadelphia—Monteux, February 24) and *'Cello Concerto* (Casals and the Omaha Symphony under Harmati, February 9); D. G. Mason's *Symphony Op. 11* (Boston—Koussevitzky March 16); Debussy's *La Mer* (N. Y. Philharmonic—Toscanini, February 23); Balakirew-Casella's *Islamey* (Cincinnati—Reiner, March 2); Hadyn's *Symphony in B flat, No. 8* (Cincinnati—Reiner, February 24); Mozart's *Piano Concerto in D minor, B. & H. No. 20* (Myra Hess and the Minneapolis Symphony under Verbrugghen, February 24); Pijper's *Third Symphony* and Franck's *Psyche* (Philadelphia—Monteux, February 17); Rimsky-Korsakow's *Sadko* (Philadelphia—Monteux, March 9); Bloch's *Schelemo* (de Gomez with the Cleveland Symphony under Sokoloff, March 8.)

Nearly all these works might well be considered for future recording. The Boccherini *Symphony* reminds one that a full length work of his is now available—the String Quartet in E flat (reviewed in this issue), and the Mozart *Concerto* played by Myra Hess serves as logical excuse for calling attention to her first recording issued this month by the Columbia Company; surely it will not be long before she is represented by full length works.

Among the works available in acoustical and as yet unrecorded versions, the most important are Delius' *Dance Rhapsody* (Columbia 67079-80, Wood—N. Q. H.); Lalo's *Symphonie Espagnol* (Columbia Masterworks 14, Strockoff and the Halle Orchestra); Pizetti's *La Pisanella* (Victor 840, Toscanini); *The Quay of the Port of Famagusta* alone); Vaughn-Williams' *London Symphony* (English Columbia L-1717-22, Godfrey—London Symphony); Strawinski's *Fireworks* (Victor 1112, Stokowski—Philadelphia); and Rachmaninoff's *Second Piano Concerto* (Victor 8064-6, Rachmaninoff and the Philadelphia Symphony, second and third movements only).

Thibaud has been playing the popular Lalo concerto on his current tour and he would be a fine choice to supply the anticipated electrical recording. Toscanini played a portion of Pizetti's

Suite with the New York Philharmonic; if he makes more records this season he may possibly consider this work, all too little known in this country.

Two final topics of pertinent interest: Elena Gerhardt sang in concert the complete *Winterreise* Cycle of Schubert (twelve of the twenty-four songs have lately been recorded by Richard Tauber for Parlophone; may we expect them soon from the American Odeon Company?) Oskar Fried, one of the great recording conductors of the acoustical era, appeared with the New York Symphony on March 18 in a program that vividly demonstrated his vitalities have made no obeisance to advancing years—Brahms' *First*, Ravel's *Second Daphnis and Chloe Suite*, and Strawinski's *Firebird Suite*!

Dr. Fried's Polydor set of the Brahms Symphony was the best acoustical version by a very wide margin. His only electrical release is the dainty *Kleine Nachtmusik* of Mozart, but his old process works included Beethoven's *First* and *Second Symphonies*, Berlioz *Symphonic Fantastique*, Bruckner's *Seventh*, Mahler's *Second (Resurrection Symphony)*, Strauss' *Alpensymphonie*, Strawinski's *Firebird*, and a number of smaller works. Surely we shall hear from him again phonographically with works no less stimulatingly chosen and effectively played.

PRIZE SACRIFICE CONTEST

It is with sincere apologies and regrets that we are again forced to announce the postponement of the awarding of the prizes in this contest. Mr. R. A. Drake, New England Representative of the Victor Company, newly transferred to this district, and who has taken Mr. James A. Frye's place on the board of judges, has requested us to wait for his choice of the winners for another month, as his new duties have not permitted him time for adequate deliberation. Mr. Harry L. Spencer's and Mr. William S. Parks' decisions have already been made, but their choices are so varied as to require waiting for Mr. Drake before the final awards can be made. The delay is regrettable, but we wish too make our first contest a complete success, so perhaps our readers' indulgence may be granted for another month.

Among other features in the next issue
a "Philadelphia Special"

IMPRESSIONS FROM THE RECORDING ROOM

By Harold W. Rehrig
Member of the Philadelphia Symphony Orchestra

In an Early Issue will appear:
RECORDED CHURCH MUSIC
by Reverend Herbert B. Satcher

RECORDING CONDUCTORS
(An Analytical and Comparative Study)

and another special Article
by Harold C. Brainerd



THE METROPOLITAN OPERA HOUSE CHORUS (Exclusive Victor Artists)

Through the courtesy of the Victor Talking Machine Company we are enabled to reproduce the above photograph of the Metropolitan Opera House Chorus, taken as they actually appear before the microphone to make records or to broadcast. Prominent in the foreground are Giovanni Martinelli, the noted tenor, and Giulio Setti, the conductor of the Chorus.

The Metropolitan Opera House Chorus, long famed for its work with the regular productions of the Metropolitan, is now contracted to record for the Victor Company exclusively.

Music lovers who have not yet heard the three great records of this chorus should lose no time in doing so. 9150 is a twelve-inch disk coupling the Opening and Easter Choruses from *Cavalleria Rusticana*; 4027 and 4028 are both ten-inch records,—the first couples the Chorus of the Priests from *The Magic Flute* and the Chorus of the Courtiers from *Rigoletto*, and the second, the Opening and Bell Choruses from *Pagliacci*. In addition, the Metropolitan Chorus may be heard in a number of operatic excerpts sung by leading Victor soloists; as for example, in the *Jeritza Carmen* record (8091) issued this month, and reviewed in this issue.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

RUSSIAN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

An American importer has just sent me a copy of his catalogue of foreign records, a veritable gold mine of fine things. But I note a lamentable exclusion of exceptional acoustically recorded works, and a neglect of German records that are not also issued in England. And how about the records of the English Singers and the justly praised violoncellist, Beatrice Harrison (H. M. V.)? I do not feel like sending to England for them, but if they were available through a local dealer I should be interested to obtain them.

As a matter of curiosity, are there any records of worth manufactured in Russia at the present time? And are there more private recording societies like the N. G. S. in England? I have heard vague rumors of societies in Germany

and Russia which have issued modernistic works. What truth is there in these reports?
Poughkeepsie, N. Y.

S.

Note: Perhaps some of our readers can furnish information about Russian recordings and modernistic recording societies.

EACH ACCORDING TO HIS MEANS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I should like to offer a word of praise to the Columbia Company, not only for its wonderful Bayreuth records, but also for its note in an advertisement in a local newspaper the other day, to the effect that individual disks will be sold separately if desired. As a music lover of extremely limited means I have seldom found it possible to purchase complete album sets, least of all those costing \$16.50. I have had to get a disk or two at a time. Others who have done the same will know my difficulties. Oftentimes dealers refuse to sell individual records from albums; I can remember having to wait nearly a week when the old acoustic Franck Symphony came out, years ago, to get the last record (containing the last movement complete). It had to be ordered from the wholesalers, while all the time my hard-saved dollar and a half was burning in my pocket. And I shall never forget my incredulous joy when a dealer let me buy a single disk from Victor's old set of Petrouchka. I suppose he despaired of selling a complete set and was glad to dispose of any of it.

Now times have changed things and album sets sell so

well that it's harder than ever to purchase excerpts without waiting for them to be ordered. I suppose we "pikers" are a nuisance, but dealers don't seem to realize that our single records mean more to us than a big collector's thousands. Besides, we don't file away our disks in big libraries, but keep them out, lying around, and play them continually; our friends hear them, and they go out and buy—according to their means. In the end, I'm sure it's the enthusiastic record buyer, whether he buys much or little, who does more really to help the industry along.

"ONE BY ONE"

MR. HARROLD'S ON TURNTABLE SPEED

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The talented Dr. Britzius can always be relied upon to "start something." With the debate still raging over his comparative estimates of Stokowski and Weingartner, he calmly pours oil on a new pile of debatable timber and starts a still more violent blaze. His article on "Correct Turntable Speed" interests me profoundly, and I trust that I may be permitted the expression of a few thoughts regarding it and the larger aspects of the subject in general. I hope Dr. Britzius will not misunderstand my motives when I find occasion to condemn certain prejudices which are by no means present in his mind alone. The attitudes themselves—not their individuals in whom they appear—are the object of my attack, if such it can be called.

The first mistake that the Doctor makes is to approach a scientific problem in the same way he approaches an aesthetic one. When he writes about Tchaikowsky, or compares recorded performances of Weingartner with those of Stokowski, he is the domain of facts only in so far as they relate to music history, careers, and the like. His conclusions are based on emotional and mental reactions—in this particular instance remarkably reasoned and sound ones. But when he turns to record speeds, he immediately enters a world of hard, unchangeable facts. Conclusions can be drawn only when a large number of variable factors are positively established. His tests are empirical in the extreme, and he has no right to draw the conclusions he does on such shaky foundations.

Dr. Britzius states that he obtained the recorded speed of his records by "timing the turntable with a watch after the record had been tuned to pitch with the piano." To obtain absolutely accurate figures we must establish the following: (1) that the piano is correctly tuned to the pitch used by the recording artists; (2) that the record is correctly tuned to the piano; (3) that the watch used is absolutely correct, and that the turntable is correctly timed. It becomes obvious immediately that there is a vast possibility for error. Dr. Britzius is too fine a musician to suffer an out-of-tune piano, but as Captain Barnett asks, "To what pitch is it tuned?" (In any case the establishment of correct pitch by means of the piano is a most fallable method.) Granted further that Dr. Britzius possesses an "ear" keen enough to tune the record and piano exactly, what assurance have we got that his timing of the turntable is accurate? Accurate timing can be done only with an elaborate apparatus and with specially designed split-second timing machines. How do we know that his phonograph motor runs without any variation in speed throughout a record?

All these indeterminate factors result in only highly approximate conclusions, emphatically not of scientific worth. The Editor pointed out another important point in his Note: the large majority of the records tested are acoustically recorded; most of them are quite old. What results do his experiments have with current releases?

I do agree with Dr. Britzius, however, in that uniformity of recording speed should be attained as far as possible in all records, and above all that the speeds should be correctly given on labels. There can be no question but that recorded music should be reproduced in the same pitch at which it was recorded, and this can only be done by having a correct turntable speed. I believe this ideal is more and more closely captured by present day phonograph owners. Nearly all the leading companies now record at 78. Current releases are recorded with apparatus far more accurate and delicate than that used several years ago. Phonograph motors themselves are much more accurate.

This subject is an important one, but Dr. Britzius approaches it from the wrong angle. The manufacturers themselves are more anxious than any enthusiast to ensure correct reproduction. They are doing the best they can to obtain

perfection; is it reasonable to expect them always to succeed? If conditions were not improving steadily, one would have a right to protest, but as it is, one should have a little patience while these faults are gradually eliminated.

No matter what topic I start with, I seem to end up every time with a message of "Tolerance!" There are few better ones, anyway, and I am not ashamed to drive it home once more. It is easy enough to find faults if one looks for them hard enough, but it's a good deal harder to be sure that one's accusations are themselves irrefutable in data and logic.

New York City N. Y.

"EDWIN C. HAROLDS"

SUPPORT FOR THE OPPOSITION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

To meet Dr. Britzius' damning evidence of inaccurate recording speed claims, it is beside the point to talk about pitch variations, empirical tests, etc., etc. The fact remains that all of us know that record speeds are not what they should be. How far they vary from correctitude can only be guessed; the fact that they vary—sometimes widely—is soundly established. It has been pointed out that the records tested by Dr. Britzius were mostly acoustic. Are there any facts to establish the innocence of new electric records in this respect? When one company states in its English catalogue: "All these records should be played at 80;" and the American company includes re-pressings of the same records in its catalogue marked, "All records should be played at 78," which are we to believe? What assurance have we got that either is right?

By what authority does Captain Barnett say that there would seem no object in the recording engineer altering the recording speed? Perhaps one speed is best suited for large orchestras, another for piano solos, etc. And this would be all right, if the records were labelled with the exact speed used. I agree with F. H. in last month's correspondence that more attention should be given to explicit labelling and detailed accompanying analyses.

Rochester, N. Y.

L. L.

THE NEUTRAL WAY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

More excitement! Music lovers seem to thrive on it. First Dr. Britzius got everybody (nearly!) excited over Stokowski and Weingartner, and now he tells us all our records are out of tune. Then Captain Barnett complicates matters by telling us there are a half dozen or so different tunings. How is an ordinary mortal to know what is which, and why?

Personally, I think all the excitement is over nothing at all. I don't care a snap of my fingers whether my records are in Philharmonic or Philadelphian pitch, or how they're recorded. They sound good to me and that's all I know. If I'm wrong and happy, why know the truth if it makes you angry. The same way with cut versions of symphonies. Perhaps a little bit is left out, but what of it? Even the best composers didn't always know when to stop.

It seems to me that people who kick up such a tremendous row over details like these can't be such real music lovers after all. If they were really interested first and last in the music, they wouldn't be so argumentative and pugilistic even. I like Stokowski and I like Weingartner too. And I like the Firebird, but I wouldn't want to duel with S. K. just because he didn't.

It's just the same at concerts: some people are so busy wrangling over the "rightness" or "soundness" of a performance that they never bother to listen to it. As for me, I'll take the music everytime and let the duelists battle as they will, only I do wish they would battle in another hall!

Kansas City, Mo.

"BYSTANDER"

THE LATEST ON CRITICS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Now that the debate on critics which waxed so strong in these columns a few months ago has abated slightly, may I be permitted to quote a few words of wisdom on the ideal reviewer:

"The specific benefit he confers is to act as a moderating influence on the opposite insanities between which mankind in the lump is constantly tending to oscillate—oscillations that Luther compares to the reelings of a drunken peasant on horseback." (Professor Irving Babbitt in *The Forum*.)

Nowhere is such poise more needed than in the realm of phonographic music, for nowhere are there greater extremities of opinion, truly "opposite insanities!" No wonder the manu-

facturers lose all patience. No wonder magazine editors must be driven nearly frantic. Never mind! sincere, sound and poised criticism will act as the blessed "moderating influence."

Somerville, Mass.

T. A. C.

A TRIBUTE TO DR. MUCK

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I cannot express the pleasure I felt on finding the excellent photograph reproduction of Dr. Karl Muck on the cover of the March issue of your magazine. The tribute paid to the man and artist is one for which enough praise can hardly be given.

In the old and golden days of the Boston Symphony the unforgettable experience was mine of hearing nearly every concert he gave in this city. I followed the gradual development of the orchestra during his first time, and the splendid flowering of its full glory during the glorious second term, cut short so untimely and in such insane circumstances. (I cannot even think of them without my fury nearly choking me!)

There never will be performances again that will approach those by Dr. Muck and the Boston Symphony at its height. Those who were privileged to hear them can never quite be satisfied with anything else, worthy as it may be in many respects.

Fortunately the Columbia Company makes it possible to hear our admired genius again, although he never will come back to us except in these inanimate—but oh so surcharged with life—rubber disks. I treasure these Bayreuth records among everything else in my library.

West Newton, Mass.

P. P. O.

CONCEPTIONS OF THE SOUL OF MUSIC

EDITOR, PHONOGRAPH MONTHLY REVIEW:

An article and a letter in the last issue gave me a needed reminder to write again on the pertinent subject which I raised last June and which was elaborated with sympathy and insight by a correspondent to the magazine the following month. "Vories" in his somewhat involved remarks on collectors touched the problem tentatively from one angle, and "R. O. B." glimpsed it from another. As Mr. Gerstlé wrote last July, "there seems to be a common under-current of thought concerning a certain phase of the enjoyment of music in general." Unfortunately, I see now that my first letter, to which he refers as setting forth the sum and substance of these thoughts, hardly achieved that purpose—which, indeed, I had in mind when I wrote. Perhaps a second attack will reveal a more lucid exposition of the problem.

Beginning with the "heterogeneous collector" of "Vories" who "readily jumps from a Bach harpsichord concerto to a Hindemith quartet," it is readily apparent that "Vories" is a little too fleet in his implied assumption that there is "no plan or coherence" to the collection of a person of this type. Granted that temporary enormous enthusiasms for certain composers lead logically to concentration for a brief time; granted also that exigencies of record issues, financial equipment, and the like bring about a deviation from a pre-determined plan; still aren't these concentrations, these deviations, minor departures from a larger course, from whose unflinching direction the deviations are apparent rather than real, and whose true plan is on a scale large enough to allow such latitudes without any true change being made in its own major outlines?

This larger plan is the attainment of an objective which with most music lovers is subconsciously sensed rather than clearly rationalized. (For that matter, it would seem doubtful that it ever can be completely rationalized, since it depends in the end on so many and so variable emotional reactions. However, I anticipate.) The correspondent from Concord, Massachusetts, comes closer to an expression of his objective: to him "phonographic music should mean the gentle, subdued wooing of the muse in the peace of one's study or living room. Two, at the most, should be present. The prevailing watchword should be 'intimacy.'" Here he reveals the essence of his plan, but immediately veers off when he goes into a dithyramb honoring the acoustical system of recording. As in Jean-Louis' "Records New and Old", some diabolical electrification in new process records is charged with the destruction of true tonal beauty. This is beside the point; mechanical factors are after all merely externals, disastrous to be sure when they actually shatter the golden bowl which should hold the musical wine, but ordinarily of secondary importance beside the vintage itself.

I originally outlined the quality that must be possessed by the music which is my personal objective as tri-partite in nature; first, a broad intellectual base . . . the unmistakable stamp of some great mind; second, emotional depths, tempered by the "beautiful suppression" of intellectuality, and in turn freeing it from the astringent tendency which might render it sterile; and, most important, the "soul" of the work, the elusive intimacy suddenly felt by the understanding and attuned listener. It is this last quality above all which must suffuse the works which become and remain our ideal music.

Mr. Gerstlé was quick to discern my error in stating that I can play such works every day and never tire of them. Such a statement most certainly cannot be taken literally, and I should have little musical sensitivity indeed if it were true. More accurately I might say that such works retain and diffuse their life-giving qualities on every hearing. They are not "exciting to hear occasionally", they are as exciting (in a finer sense) when well-known as they were when new. Rather, they never become thoroughly known. As in Poe's definition of beauty, the greatest factor is "strangeness." Always familiar; always strange. We return and return to these oases, and each time we are renewed from an inexhaustible source, as real, but as inexplicable as "a conception of love and happiness."

Each of us must therefore analyze as far as possible his conception of the "soul" of music, and lay his plan of collecting so as to attain this definite object. The fact that this differs for different individuals should merely spur one on to more vigorous research. In the end, I am confident that the disparity will become less and less: with a thorough knowledge of music leavened by unworried sensitivities and emotional insight, individual goals will be found to be singularly alike, if not the same. A Bach passacaglia and a Bartok piano concerto will be found by no means incongruous; a Vivaldi suite and a Delius choral work, a Franck organ chorale and a Prokofieff Procession of the Sun;—no matter how far apart the forms and the idioms, the "existence in relation to our dream" is always spiritually akin.

Rather than attempt further to define the indefinable or to list personal examples, perhaps space may be given to a quotation which expresses as no words before or since the secret of the music possessing the elusive qualities I have so feebly tried to indicate. Vinteuil's little phrase symbolizes for all of us their purest essence.

"The field open to the musician is not a miserable stave of seven notes, but an immeasurable keyboard (still, almost all of it, unknown) on which, here and there only, separated by the gross darkness of its unexplored tracts, some few among the millions of keys, keys of tenderness, of passion, of courage, of serenity, which compose it, each one differing from all the rest as one universe differs from another, have been discovered by certain great artists who do us the service, when they awaken in us the emotion corresponding to the theme which they have found, of showing us what richness, what variety lies hidden, unknown to us, in that great black impenetrable night, discouraging exploration, of our soul, which we have been content to regard as valueless and waste and void.

"Vinteuil had been one of those musicians. In his little phrase, albeit it presented to the mind's eye a clouded surface, there was contained, one felt, a matter so consistent, so explicit, to which the phrase gave so new, so original a force, that those who had once heard it preserved the memory of it in the treasure-chamber of their minds. Swann would repair to it as a conception of love and happiness, of which at once he knew as well in what respect it was peculiar as he would know of the Princesse de Cleves, or of Rene, should either of those titles occur to him. Even when he was not thinking of the little phrase, it existed, latent, in his mind, in the same way as certain other conceptions without material equivalent, such as our notions of light, of sound, of perspective, of bodily desire, the rich possessions wherewith our inner temple is diversified and adorned. Perhaps we shall lose them, perhaps they will be obliterated, if we return to nothing in the dust. But so long as we are alive, we can no more bring ourselves to a state in which we shall not have known them than we can with regard to any material object, than we can, for example, doubt the luminosity of a lamp that has just been lighted, in view of the changed aspect of everything in the room, from which has vanished even the memory of the darkness. In that way Vinteuil's phrase, like some



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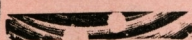
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theme, say in Tristan, which represents to us also a certain acquisition of sentiment, had espoused our mortal state, had endured a vesture of humanity that was affecting enough. Its destiny was linked, for the future, with that of the human soul, of which it was one of the special, the most distinctive ornaments. Perhaps it is not-being that is the true state, and all our dream of life is without existence; but, if so, we feel that it must be that these phrases of music, these conceptions which exist in relation to our dream, are nothing either. We shall perish, but we shall have for our hostages these divine captives who shall follow and share our fate. And death in their company is something less bitter, less inglorious, perhaps even less certain." (Marcel Proust).
Denver, Colorado K. ROBSON

FOR PINCHED POCKETBOOKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Benedict has a good point in the February Correspondence Columns, "high grade records cost too much!" As he asks, why can't complete album sets be sold at a cheaper price than if the records were brought individually? That is true in the work of books, music collections, etc., etc.

I can't agree with him, however, about the desirability of more complete versions. As long as there is one recorded version of each standard work done without any cuts at all, that should be enough. There should be cheaper versions within the reach of the restricted pocket-book, and of course these would have to be done on fewer records, with judicious cuts. In most works, no matter how well-known, there is a great deal of "padding" and its excision often contributes to improving the music!

Norfolk, Va.

CONSTANT READER

ORGAN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Chapman's article on recorded organ literature moves me to plead for more adequate American issue of the splendid organ records of today. Of the works he names as outstanding, only one is released in this country and that is not an organ solo, but the Solemn Melody for Organ and Orchestra (Columbia 7136-M). Of course we have the excellent Handel and Rheinberger concertos in the Brunswick Hall of Fame series, but again these are not organ solos, nor do they fully exploit the possibilities of the "new colossus" or of the ability of present day recording to capture its mighty powers.

I look forward to Victor's re-pressing the Dupré works, which at present I have to import at considerable cost. I anticipate also the new Franck Chorale in A minor. Perhaps the other two chorales for organ will soon be recorded; to my mind they are perhaps his finest creations. The one in B minor—my favorite—is available also in a most effective arrangement for organ and orchestra by Wallace Goodrich, and has been played successfully by the symphony orchestras of several leading cities.

I should also like to suggest that we need not look entirely to Great Britain for our organ records; they are American organs and organists no less meritorious of recording. My first choice would be Lynnwood Farnum of New York. His name may be strange to some music lovers, but he has long been hailed as a consummate master by organ enthusiasts both here and abroad. It is a pity for the American recording directors to waste their talents on the movie organ alone; they can record the real King of Instruments just as effectively.
Akron, Ohio "PEDALPOINT"

THREE NAILS IN THE COFFIN OF JAZZ

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please tell me something about your magazine. I'm worn out with jazzy radio!
Baltimore, Md.

Mrs. W. J. B.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your General Review in the March issue contains the best news in many moons. I have always begrudged the space devoted to jazz and popular records; every inch that it is cut down gives me added joy. There are too many records of true music coming out today for you to waste your time and ours on the cheap stuff, unworthy of the name of music, which is sold to the jazz-maddened flappers and sheiks of our younger generation.
Omaha, Nebraska

PRO MUSICA

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The other evening I had definite proof that the musical renaissance is actually dawning. Walking up my street in the evening I used to hear about ten radios playing jazz, five or six phonographs ditto, and two or three player pianos the same. One night recently I heard only two radios, one of which was tuned in on a symphony concert; the three pianos all playing standard works; and of eight different phonographs only one playing popular music. On the others I could scarcely believe my ears to hear Ravel's "La Valse", the Bayreuth "Ride of the Valkyries," and Strauss' "Blue Danube Waltz". The rest were playing very nice operatic or concert pieces. Truly, the times are changing!
Pottstown, Penna.

C. R.

MR. BENEDICT IN REBUTTAL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

When I wrote my previous letter to you, I did not think that it would appear in your monthly. Had I foreseen it, I surely would have made myself more brief, because the amount of your valuable space it took up was appalling. I had no intention of following it up with more comments, as I felt that I had said everything that occurred to me.

However, I have been forced into print again. I could not allow the most gracious letter of Mr. D. S. S., of Kansas City, to go unanswered. That gentlemen is most flattering, especially so because my letter was more or less a rambling sort of discourse. If he finds that I have raised any points of interest and that he would like to see more of my letters, I am more than pleased over his appreciation and it justifies my having written as I did. His letter also was of more than ordinary interest.

Mr. D. S. S. finds that I am not logical because in one breath I complain of the high price of records and in the next find fault with the scanty recording some of the longer works receive. It may appear so to him, but nevertheless I still think that I may not be far wrong. Of course, he must realize that each person has some individual view on so deep a subject as music. In spite of the high prices, I am willing to pay for an extra record if such extra record will insure either a complete performance or one with very little cuts. True enough, a lot of these cuts may be mere repetitions, but a person who hears constant performances of the masterworks in the concert hall becomes somewhat of a purist and likes to have his records complete. I am not too insistent on that point, however, I am too thankful for the opportunity to buy these works on disks. As for the Brahms No. 1; I have not followed it with a score. That is something of which I would have the same horror as keeping a score at a baseball game. It is distracting to me, although I once tried it and derived a certain amount of pleasure therefrom. I cannot say whether the recording of that symphony is absolutely complete, but each time I hear it in concert (and living in New York City means that I hear them played to death) I notice that certain repetitions occur which have been omitted on the record. If Mr. D. S. S. calls a performance complete if repetitions are cut out, then we are getting complete performances.

I still say that if six records of Ein Heldenleben had been made instead of five, there would have been omissions, but eight more minutes would have been a big help and the cuts would not have left such a gaping void as did the five record performance. I would have been glad to pay for another record of such a masterpiece. The present low price of this particular set would justify it.

Well, I am sure that Mr. D. S. S. and all other true fans are rejoicing with me, after reading the March issue, at the gorgeous outpouring of records announced for this month and the immediate future. Honestly, it took away my breath just to read it. Whenever I allow my thoughts to turn to the subject of records (fairly often) it gives me a pleasant feeling of being satisfied with the world. The next moment, however, dark thoughts enter my head. Where am I going to get all the money necessary for the purchase of these fine things? It also hurts me to know that all the holdups and burglaries throughout the country are committed by none other than the great army of record lovers who have been driven desperate by the ever-increasing output of masterworks. Something ought to be done about it, except that the recording companies should be allowed to continue their mad course without molestation.

fully worthy of the cast's separate and collective fame, and the conducting of the authority guaranteed by the names of Coates and Blech, I shall not waste space on emphasizing such general merits, particularly as a brief but detailed analysis of the individual records will be of greater interest to most collectors. (Page references are made to the Schirmer vocal score in the Klindworth arrangement.)

Part 1 begins with the Prelude and goes through the entrance of Siegmund, stopping just at the appearance of Sieglinde. Note the ferocity of the drum rolls on page 4 and the admirable slackening of the storm to the weariness of the music accompanying Siegmund's entrance and collapse. The following scenes with Sieglinde and Hunding are omitted, but Part 2 resumes with the beginning of the Third Scene, page 37, and continues uninterruptedly until the end of the act. Siegmund's soliloquy is fine, but Coates takes first honors, particularly with the orchestral depiction of the shadows drawing in as Siegmund composes himself for sleep. With Part 3 Sieglinde enters; Siegmund's up-rising passion is effective, as is Ljunberg's restraint, to set off more vividly her gradually worked up excitement in the following disks. Towards the end of this part there is less praiseworthy balance and clarity; Ljunberg's low notes have a tendency throughout to drop out of hearing and the orchestra here might have been kinder to her if slightly more subdued.

Part 4 brings the magnificent passage as the door springs open and the spring night enters the hut. The recording here, with the prominent harp part to deal with, is splendid. Widdop begins the Spring Song very cautiously; there is considerable clarity in the performance (although distinct attention is required to separate the clarinet obbligato from the rest of the accompaniment), but not much beauty of tone. As he lets himself go a bit he becomes better and the Love Duet (Parts 5 and 6) is extremely good. Ljunberg is slightly dwarfed by Widdop vocally, but her acting puts even his merits to shame; it is rather a pity this whole section was not proportioned to her voice instead of to Widdop's (the only criticism which can be made of Lawrence Collingwood, the conductor of this section only.) The action works up steadily to the climax of the lovers' flight (Part 7) and the act ends with a furious rush that admittedly blurs the orchestral performance, but which is so intensely dramatic as to be literally breath-taking. These last parts are unsurpassed throughout the opera for the vividness and reality with which they are projected. Ljunberg in particular has a miraculous gift of making herself almost visible! Some of her best singing is done later, but neither she nor any of the others succeeds any place so effectively in infusing a breath of dramatic and dynamic life into a part comparable with the passion which inflames Sieglinde here. The purely gratuitous shriek accompanying Widdop's high A on the words "Walsungen Blut" is perhaps going a little to excess, however. This peculiar "hoot" has been attributed variously to a defect in the recording, an acoustical freak, and what not, but judging from one's ears and from Ljunberg's gusto in shrieking where the score demands it, she surely must be held responsible here.

Part 8 begins the Second Act and immediately in the Prelude Dr. Blech's more leisurely reading contrasts with Coates' dynamic intensity. Throughout, the Berlin orchestra is perhaps a shade more mellow, but its intonation and steadiness, notably in the quieter brass passages, are by no means as impeccable. The part ends with Brünnhilde's disappearance and the following scene between Wotan and Fricka is cut. Part 9 resumes with the *Immer belebter* on page 109 and contains an "edited" version of the Wotan-Brünnhilde scene, in which a number of excisions are made, ending with the stormy orchestral passage following Wotan's departure in rage superbly depicted by Schorr, whose acting at that is hardly up to his voice! Leider does less well. As far as natural gifts go, she outshines Austral (who takes the role in the latter scenes of his act), but her tendency to slipshod singing contrasts unfortunately with Austral's sincerity and carefully finished performance.

Part II begins with the Third Scene (after a cut of a page between this and the previous side) and Part 12 finishes the scene all but a few bars, an omission which hardly seemed necessary and which is the only flaw on one of the high points of the work. Ljunberg is at her very best and Widdop quite surpasses himself in playing up to her. The orchestra too is at its best; Coates' versatility and

flexibility were never better shown than in his reading of this scene, whose mingled fatigue, passion, and despair are outlined in the instrumental commentary on the action no less sharply and surely than by the singers themselves.

Part 13 begins the Fourth Scene with Austral for Brünnhilde, and an excellent one. The timpani are again remarkably realistic, but everything is taken far too loudly; Austral suffers the least, even her low notes escape the overwhelming tide of the orchestra. In Part 14 several cuts are made, but from Part 15 to the end of the act the score is strictly adhered to. The orchestral interlude accompanying Brünnhilde's departure is excellent and Parts 16 (beginning with the Fifth Scene) and 17 (beginning with a repetition of a few measures of the storm music preceding Hunding's challenge to combat) are fine throughout. The earlier pages achieve unusual emotional beauty and the latter ones give the struggle and its abrupt conclusion a dramatic realism that is seldom equalled by actual performances. Coates deserves the major credit for making these pages in actuality (as they are in conception) of greater artistic stature than any others in the entire opera. Less obvious in their appeal than many of the other peaks in the Ring, the pages preceding the departure of Siegmund to meet his inevitable death are fraught with a twisted tenderness that touches home to the hearer when even the opulence and passion of other scenes command only the admiration of the mind.

Part 18 and 19 contain the Ride of the Valkyries, ending with the appearance of Brünnhilde. After a cut of some thirteen pages, Part 20 resumes with Sieglinde's plea for rescue. Dr. Blech takes the Ride at a lively clip indeed, but it is hardly as exciting as von Hoesslin's Columbia version in last month's Bayreuth album, although perhaps if one had not heard that performance, one would be fully satisfied with this. The Valkyries have good voices and do their solo passages pleasantly enough, but in ensemble throughout these and Parts 21 and 22 they are not impressive. There are some slight cuts in Part 21, and another between Part 22 (which ends with the departure of the Valkyries) and Part 23 (which begins with the third scene).

With the music of Brünnhilde's pleading, Dr. Blech and his orchestra begin to show what they really can do; Schorr is splendid—as always—and Leider now puts her heart and real genius into her singing. These pages come very close to equalling the best moments of the earlier records. There is another slight cut between Parts 23 and 24, but from the beginning of the later (page 281, second line, second bar) the music is quite complete to the end of the opera. The fire music is introduced with remarkable effectiveness.

Parts 25 to 28 comprise the Farewell and Fire Music with Schorr carrying off the honors of the day, for Blech and the orchestra hardly show to as good advantage; the finale itself, despite the clarity with which the various parts come out, is by no means as fine as the Coates orchestral version issued on a single disk over a year ago. Kipnis has done a version of the Farewell which is of the highest rank, but comparisons between him and Schorr are unnecessary, even although neither singer needs to fear them.

It is but natural that a recorded set of this extent would have both high and low spots; the noteworthy thing is that there are so many of the first and so few of the latter. And even in estimating these, personal prejudices come into the matter again: I notice that in England many writers have hailed the Ride and the Fire Music, which seem to me less wholly convincing than other parts, as the sensational features of the work. But there can be no question that the set as a whole is both a representative and adequate Walküre, and in addition, a recorded work of immense proportions and a multitude of merits, worthy the purchase of every record collector.

A special word of praise should be given to the recording directors who "took" the disks for their adroitness in capturing a maximum of realism without crossing the border line which separated them from untra-brilliance. They hover on its edge several times, and occasionally one wishes that the volume of the orchestra were modulated to that of the soloists, instead of the singers' being forced to make themselves heard above the accompaniment. But the general effect is both impressive and well proportioned; few opera house performances fare as well.

A work which is a credit to all concerned and which gives good promise for the remaining parts of the Ring. Surely the Victor Company will not be slow in making the rest available.

Victor (March 16th List) 6786 D12, \$2.00 **Bach: Chorale Prelude—Ich ruf' zu dir, Herr Jesu Christ, and Prelude in E flat minor**, played by **Leopold Stokowski** and the **Philadelphia Symphony**.

The recent Toccata and Fugue record is not to stand alone as a Stokowskian tribute to the Master of them all; two smaller works likewise in the conductor's orchestrations, follow in short order, and they are equally welcome. The organ work here (taken from the "Orgelbüchlein"), fares no less well in orchestral dress than the Toccata and Fugue, but the Prelude (one of the loveliest in the first book of the "Forty-Eight") seems hardly to benefit as well from the sustained sonorities of this version. Its beauty is paradoxically better reflected in the imperfect mirror of the unsustained tones of the piano. The harp, added here for percussive effects, fails to redeem the long-drawn string tone from over-richness. The exquisite proportions of the music are ever so slightly inflated and distorted. But of the chorale prelude, no such criticism can be made: the slow rise and fall of its broad melodic line is gauged inevitably for the orchestra. On has the same feeling of something elemental here that one has in the Entr'acte Moussorgsky's Khovantchina; and yet the scale is smaller, there is less humanity, but more human-ness! Lawrence Gilman's works deserve quotation: "Of the many ways in which Bach dealt with chorales in his organ works, this miniature prelude exemplifies one of the simplest. There is no elaborate contrapuntal texture, but merely an intensification of it by the sort of harmonic enrichment of which Bach was so inerrant a master—as in the subtle use of a minor ninth here, a chromatic alteration there; and how lovely, how expressive, is his manner of varying the contour of the old square-toed hymn-tune—as if some burly, homespun German Lutheran of 1717 were suddenly revealed to us as a poet with sensitive face and hands, his eyes pitiful with the sense of human evanescence!

Victor (March 16th List) 9163 (D12, \$1.50) **Wagner: Walkure—Ride of the Valkyries, and Rheingold—Prelude**, played by **Albert Coates** and **Symphony Orchestra**.

A tardy member of the famed Coates-Wagnerian series of last year, finally made available in this country. Both sides are good, but the Rheingold Prelude will probably have the greater appeal for most people, since the Ride is already available in two different operatic versions, with the vocal parts actually sung. This is the usual abbreviated concert version. It was reviewed from the H. M. V. pressing last September.

Victor (March 16th List) 9158 (D12, \$1.50) **Wagner: Huldigungs March**, played by **Siegfried Wagner** and the **London Symphony Orchestra**.

A very powerful recording of a Wagnerian pot-boiler, played by his son, who now appears on the Victor label as well as on the Odeon and Columbia ones, evidently to show that he wishes to distribute the favors of his talents without any discrimination. It is interesting beyond a doubt, but not particularly arresting. I should like to hear the original arrangement for band; the march wears its orchestral dress with a somewhat embarrassed air. The reading here is in Siegfried's customary amiable manner.

Victor 1312 (D10, \$1.50) **Schubert: Moment Musicale, and Rosamunde—Ballet Music**, played by **Leopold Stokowski** and the **Philadelphia Symphony**.

Just to demonstrate that he has lost none of his old deftness with morceaux, Stokowski turns from Brahms and Bach to Schubert and these familiar but never hackneyed trifles. The performance and recording are veritable miracles of delicate perfection; astounding feats of making much out of what is comparatively so little. The orchestral arrangement of the Moment Musicale seems new; at any rate it is uncommonly effective. A record for everyone!

Victor (March 16th List) 1309 (D10, \$1.50) **Debussy—Festivals** (Nocturne No. 2), played by **Leopold Stokowski** and the **Philadelphia Symphony**.

It is pleasant to have worthy examples of Stokowski's latter day recording genius upon the less expensive ten-inch disks, particularly so when he chooses a selection as sure to find as warm a welcome as this one. I have not

heard the other electrical version of "Fêtes" (by Schillings for Polydor), but there would be little possibility of its even approaching Stokowski's. The acoustical one by Landon Ronald sounds quite ridiculous in comparison now, yet it deserves a word of praise as the path-breaking pioneer. As usual, the Philadelphians' playing and the Victor recording can be taken for granted.

Victor (March 16th List) 6651 (D12, \$2.00) **Wagner: Die Meistersinger—Overture**, played by **Frederick Stock** and the **Chicago Symphony**.

This record first appeared in a special Chicago release and was reviewed last June. The recording is sonorous and powerful, but today begins to seem a little coarse. Stock's reading emphasizes the breadths and ponderousness of the work rather than its intense vitality. A good performance, but one would rather have the new Coates re-recording of his incomparable version. Perhaps the Victor Company will be so generous as to issue it in this country as well as the other.

Victor 35881 (D12, \$1.25) **Offenbach: Orpheus in Hades—Overture**, played by the **Victor Symphony Orchestra** under **Nathaniel Shilkret**.

Bourdon is as dependable a conductor as ever waved a baton and he puts this tried and true war horse through its paces in his usual competent fashion. This version is easily superior to that by Dr. Blech for H. M. V. which we recently imported from England.

Columbia 7147-M (D12, \$1.50) **Grainger: Gum-Suckers' March**, played by **Percy Grainger** (piano soloist) with orchestral accompaniment; and **The Power of Love, Danish Folk Song** arranged by **Grainger** for soprano and eleven instruments (soloists: **Anita Atwater**, soprano; **Ralph Leopold**, piano; and **Percy Grainger**, harmonium.)

Grainger is an odd and mercurial figure in the world of music and that fact is vividly reflected in the record, a decidedly unique contribution to recorded literature. His March is the last movement of a suite. In a Nutshell, written originally for piano and orchestra, but better known in the composer's arrangement for piano solo, frequently played by him and others in concert. This suite was the first to employ the remarkable Deagan percussion instruments in a symphony orchestra, in fact Grainger is exceedingly interested in these species of marimbaphone, and holds forth at considerable length in the score of the suite on the subject of their possibilities. The suite itself is depictive of Australian life and spirit: the "Gum-Suckers" are pioneersmen so-called from their habit of chewing the leaves of the Eucalyptus plant. They march in characteristic Graingerian fashion and there is much use of contrapuntal chordal masses, sometimes passing through each other in quite brilliant fashion. One writer described it as a "regular North Dakota Blizzard of sound!" Conspicuous use is made of the Deagan instruments, so I presume that the orchestration used for recording is the original one.

The folk song arrangement on the other side is of an entirely different order. Grainger is well-known as a student of folk lore (it was he who collected the haunting tune, Brigg Fair, which Delius uses as the basis of his Rhapsody of the same name), and particularly of that from Scandinavian sources. The Power of Love is a beautiful example of Danish folk song; the label states that it was collected by E. T. Kristensen and Grainger himself. The treatment is rhapsodical and while one can still quarrel with Grainger over an incongruity of the spirit of the tune and that of the harmonization, the effect is not unimpressive; occasionally it is moving.

Miss Atwater's singing bears off first honors; may we hear more of her on records! Ralph Leopold attends competently to the piano part while the composer officiates at the more modest harmonium, undoubtedly from a vantage point where he can spur on the other members of the ensemble. The record brings back zesty recollections of a Grainger concert given some years ago in Boston, where the irrepressible Percy spent a lively afternoon in a program of his own works, in which he in turn conducted, and played the guitar, harmonium, and piano (at the latter occasionally diving into the interior to thwack the open strings with xylophone hammers.) Some of the folk song arrangements for voice and guitar were very delightful and would be well worth recording. Grainger

is no inconsiderable virtuoso on this instrument; how unfortunate that contract restrictions prevent his getting together with Segovia for something in the nature of a concerto for two guitars!

The recording throughout is excellent, making this on all counts a disk of distinct merit as well as novelty.

Columbia 7148-M (D12, \$1.50) Saint-Saens: Danse Macabre, played by **Sir Henry Wood** and the **New Queen's Hall Orchestra**.

Now each of the leading companies boasts a version of Saint-Saens' choreographic charnel-house. Wood does rather better than one would expect; while he has by no means the vigor and edge of Stokowski, his performance is pleasantly smooth and balanced. It isn't very exciting, but the conductor can hardly be blamed for that; not everyone possesses the Philadelphian's art of blowing life into dry bones. The recording here is fair. The orchestra seems small and does not produce much tone.

Columbia 50059-D (D12, \$1.25) Puccini: La Boheme--Selection, played by the **Columbia Symphony Orchestra** under **Robert Hood Bowers**.

The recording is no less brilliant than in previous releases in this series, and Bowers' reading is better than his average. But the orchestra, particularly the wood winds, are guilty of a good many sour notes.

Brunswick 20055 (D12, \$1.00) von Suppe: Poet and Peasant Overture, played by the **Brunswick Concert Orchestra** under **Louis Katzman**.

The orchestra is not very large and it plays in the orthodox style for pieces of this type, but the recording again bears testimony to the talents of Brunswick's engineers. A record that will find its public.

Columbia 1297 (D10, 75c) Herbert: Al Fresco and Badinage, played by the **Columbia Symphony** under **Robert Hood Bowers**.

Another addition to the rapidly growing list of electrical Herbert records. The recording is good; the performance only fair.

Odeon 5138-9 (2 D12s, \$1.50 each) Rossini: William Tell Overture, played by **Pietro Mascagni** and the **Berlin State Opera House Orchestra**.

Mascagni proves to be a thoroughly competent conductor of other works beside his own. The first record side here is excellent; far superior to the Victor version, good as that is. Elsewhere, however, Mascagni's reading is rather colorless, and comes off second-best in comparison with the brilliance of Bourdon's. The Odeon records will appeal to those who find the others a little too strenuous for their liking.

National Gramophonic Society 94-5 (2 D12s) Elgar: Introduction and Allegro for String Quartet and Orchestra, Op. 47, played by the **N. G. S. Orchestra** under the direction of **John Barbirolli**.

On hearing this sturdy music, sturdily played and recorded, one gains a considerably heightened admiration of a composer who is all too often associated in one's mind with astringent orthodoxy. There is considerably more than orthodoxy here, to say nothing of both vigor and élan. "Who would have thought the old man had so much blood in him?" Evidently we in America have been given only the crumbs from his musical table. This modern (or, well, Brahmsian) variation on the form of a Concerto Grosso is music for everyone to listen to.

The recording is so brilliant as to expose an occasional harshness of the strings; otherwise it is a distinct feat.

National Gramophonic Society 96-7 (D12s) Purcell: Suite for Strings, played by the **N. G. S. String Orchestra** under the direction of **John Barbirolli**. (An *Allegretto* of **Marcello** finishes out the fourth side, begun by the Hornpipe in the Purcell Suite.)

This work has all the virtues of the one by Elgar, and an additional purity and depth truly characteristic of the Golden Age of English music. It is another of the unique contributions to recorded literature for which we must be so grateful to the N. G. S. Purcell has received scurvy treatment at the hands of American concert program makers; these two disks do much to make amends. The suite makes a place for itself beside old friends by Vivaldi and Corelli: here again is music whose appeal is as strong

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to the arch-modernist as it is to the most hide-bound conservative.

The recording itself is less brilliant, but no less effective than that of the Elgar work above.

N. G. S. 98-101 (4 D12s) Haydn: Symphony No. 2, in D, ("London"), played by **John Barbirolli** and the **N. G. S. Chamber Orchestra** (on the eighth side Barbirolli conducts a **Mozart Andante in C** from the **Second Cassation**, for strings alone).

One of the minor gramophonic mysteries is the unaccountable neglect of this symphony by the recording companies. Next to the "Surprise" it is unquestionably the best known of Haydn's symphonic works. And not only is it popular, but it ranks equally high in musical worth. But the "Oxford," "Farewell," "Clock," and Number 88," have all been given first consideration and again it has remained for the N. G. S. to atone for the sins of omission of the regular manufacturers.

The recording itself is a little harsher here than in the other releases of the issue, but the performance is vigorous and well planned. Barbirolli combines the knack of an enthusiastic amateur to avoid standing on formality with his listeners, with the musicianship of a trained professional. He emphasizes—and wisely—the many passages of almost startling modernity. Those who still hold Haydn to be little more than a simple, jolly soul should listen to this work: the daring development in the first movement, the delicate lyricism of the second, the ingenuity and strength of the second and third. Much might not unconceivably have been set over Beethoven's signature, yet Haydn's own racy flavor is never indistinguishable. The work deserves widespread dissemination, if only to explode the misconceptions prevalent about one "Papa" Haydn, who never really existed at all. The composer of this music was no doddering and naive old gentleman!

The Symphony is listed in the B. & H. catalogue as No. 2. Strictly speaking, the key designation should be D minor, as the Introduction is in that mode. However, that is a point for purists only. The first, second, and

last movements take two record sides each, and the Minuet one. On the eighth part there is a Mozart Andante. The new custom would be to put this on the other side of the disk containing the one-part Minuet so that the Finale's two parts could be on the same disk—a recent innovation which the N. G. S. might do well to follow in the future. It is an undeniable convenience.

The Mozart movement is gentle, friendly music, the logical sort of thing for the N. G. S. to rescue from obscurity. Mozart wrote three Cassations; the label does not state from which this is taken. A Cassation—so Grove enlightens us—is a suite much on the order of a Serenade, and likewise intended to be played in the open air. The movements run in number to as high as seven. Does any diligent conductor unearth them for concert performance in these days? This pleasing sample should stimulate some one to do so.

R.D.D.

Choral

Columbia (German List) 5152-D (D10, 75c) *In der Ferne, and Still ruht der See*, sung by the **New York Liederkrantz**. The recording is good, but the singing is lacking in verve.

Victor (Bohemian List) 80497 (D10, 75c) *Fraternity Song, and When We Parted*, sung by the **Choir of Prague Teachers**.

Victor (Bohemian List) 80503 (D10, 75c) *Straddle Dance, Twist Dance, and Blue-Eyed Maiden*, sung by the **Prague "Smetana" Choir**.

Two choral records of interest in the foreign lists. The recording and singing of both are excellent, but the pieces in the latter disk will be of greater appeal to the average music lover.

Victor 21254 and 21255 (2 D10s, 75c each) *Hosanna! and God So Loved the World, and Jesus Christ is Risen Today and All Hail the Power of Jesus' Name*, sung by the **Trinity Choir**.

Special Easter releases of seasonal hymns. The recording is good throughout and the performances should please those who are interested in obtaining recorded versions of these songs.

Victor (Italian List) 9159 (D12, \$1.50) *Pergolesi: Adoremus Te, Christe, and O Bone Jesu*, sung by the **Florentine Choir**.

In these months when almost every record is remarkable in some way or other, it takes exceptional distinction to raise a work well above the field, but this particular disk, sung by a famous choir, towers high among these or any month's releases. The performance and recording are of extraordinary intensity and power. A work to be recommended unqualifiedly.

Victor (Italian List) 68953 *Il mese di Maggio, and Regina coeli*, sung by the **Belmont Choir**.

Not of general interest or of particular merit. The Easter Hymn is not Mascagni's, but di Pasqua's.

Vocal

Victor 6803 (D12, \$2.00) *Le Prophete—Ah, mon fils!, and Orfeo ed Euridice—Che Faro Senza Euridice*, sung by **Sigrid Onegin**.

The famous contralto has long been noted for her excellent recordings; this is the first to be issued the Victor Company, for which she has now contracted to sing. It is a magnificent disk from every point of view, not only Onegin's best, but one of the finest couplings of operatic arias of the year. The recording is perfection itself and the singer is in her best voice, effectively supported by an accompaniment which surpasses even the usual Victor high standard.

Victor 8091 (D12, \$2.50) *Carmen—Habanera, and Chanson Boheme*, sung by **Maria Jeritza** and the **Metropolitan Opera House Chorus**.

A record which is of special current interest, as Jeritza's *Carmen* was but recently made known to New York and has been the subject of considerable discussion. The familiar excerpts here are not of remarkable merit in themselves, apart from the use of the chorus, excellent as always. Both performances leave one rather cold, but whether Jeritza herself or the none-too effective recording is at fault would be difficult to say.

Victor 6790 (D12, \$2.00) *Madama Butterfly—Un bel di vedremo, and La Boheme—Mi chiamano Mimi*, sung by **Lucrezia Bori**.

There is a curious absence of emotion in Bori's performance of these highly emotional scenes, but the voice itself is adequate recompense. No matter what she sings, it is always a delight to hear her! The accompaniment and recording are both excellent.

Victor 8089 (D12, \$2.50) *Traviata—Imponete, and Dite alla Giovine*, sung by **Amelita Galli-Curci** and **Giuseppe de Luca**.

A worthy re-recording of the acoustical versions by the same artists (Victor 8025). The new disk enjoys all the advantages of the new process at its best and the singers are not backward in exploiting their greater opportunities.

Victor 1310 (D10, \$1.50) *The Song is Ended, and Among My Souvenirs*, sung by **Reinald Werrenrath**.

Popular classics elevated for the first time to celebrity ranks. Werrenrath sings them a trifle wearily and not without constraint, but at that, this disk makes the myriad ones by popular tenors sound decidedly amateurish. It will unquestionably find an eager and immense audience.

Brunswick 15155 (D10, 75c) *The Blind Ploughman, and Faery Pipers*, sung by **Sigrid Onegin**.

A re-recording of the acoustical versions on Brunswick 10125. Onegin is in excellent voice, even in these musical trifles, but there is an annoying mechanical flaw in the pressing of the *The Blind Ploughman* received for review.

Brunswick 15166 (D10, 75c) *Nocturne, and My Message*, sung by **John Charles Thomas**.

Thomas' voice shows here to better advantage than in any of his recent records. The songs themselves are not of great import, however.

Brunswick 15139 (D10, 75c) *Pergolesi: Stabat Mater—Quae Moerebat and Carnevali: Ave Maria*, sung by **Giuseppe Danise**.

Danise is as always well worth hearing, and the selections here are of particular interest. A record of merit and appeal, if the mood is not one of too much solemnity for most record buyers.

Odeon (German List) 85175 (D12, \$1.25) *Schumann: Die Beiden Grenadiere, and Pressel: An der Wesr*, sung by **Willy Fassbaender**.

A "find" in the Odeon foreign lists. Fassbaender possesses a voice which is both powerful and agreeable; he sings with lots of gusto and is admirably recorded.

Odeon Lxx 173021 (D12) *El peligro dela Rosa, and La Farandula*.

Odeon AA 173017 (D12) *Monjita, and El enigma de mis Ojos*.

Odeon A 182073 (D10) *Como la flor, and Caperucita*.

All sung by **Raquelle Meller**, with orchestral accompaniment.

These are not American Odeon releases, but European ones, imported through the New York Band Instrument Company. They are, I believe, the first electrical recordings of this noted artist, whose American Odeon acoustical records have long been warmly admired, although never generally known and appreciated. All of the above disks are of interest, particularly the first which is issued in the gold label class, presumably at a higher price. *Monjita* and *Como la flor* are both unusual songs. Meller's voice is extremely nasal in quality, but her singing has a strange fascination to it which overcomes one's first instinctive dislike. Records which are for a limited audience, but an eager one.

Victor March 16th List 1034 (D10, \$1.50) *It is Well with My Soul, and Softly and Tenderly Jesus is Calling*, sung by **Louise Homer**.

The demand for hymns of this type is apparently illimitable. Louise Homer is devoting considerable attention to appealing it, unfortunately at the expense of artistic integrity.

Victor (March 16th List) 1301 (D10, \$1.50) **I Know a Lovely Garden**, and **The Cuckoo**, sung by **Maria Jeritza**.

Jeritza seems quite unable to repeat her astonishing feat with *A Little Nest of Heavenly Blue*, in which she disclosed astonishing talents of quite another order from that to which one is accustomed from her. The Victorian songs here are somewhat enough in substance, and Jeritza's cold and somewhat brazen way with them emphasizes their slightness.

Victor (March 16th List) 6785 (D12, \$2.00) **Louise—Berceuse**, and **Jongleur de Notre Dame—Legende de la Sauge**, sung by **Marcel Journet**.

Journet is in no less fine voice than in his excellent current releases, and the recording shows no lessened merit, yet this particular record, particularly the *Berceuse*, fails to be very convincing. Perhaps the secret is that Journet is lacking in the authority one naturally expects from him.

Victor (March 16th List) **Don Giovanni—Dalla sua pace**, and **Il mio tesoro**, sung by **Tito Schipa**.

Don Giovanni has received due attention of late by the recording companies, but there can not be too many of its arias made available. This is a noteworthy coupling, with Schipa at his best. Recorded music owes much to him, and one is forcibly reminded of that fact in listening to this latest of his many fine releases. Last month his two records marked a slight lapse from his usual standards of interest and excellence, so it is a double pleasure to find him again the admirable artist we know him to be.

Victor (March 16th List) 1300 (D10, \$1.50) **Pirate Dreams**, and **At Parting**, sung by **Ernestine Schumann-Heink**.

From the standpoints of voice and recording this is easily the best of the recent Schumann-Heink releases. She sings the two popular classics with sympathy and without forced or exaggerated efforts, and those who like the pieces will like this record very much indeed.

Victor (March 16th List) 8085 (D12, \$2.00) **Forza del Destino—Invano Alvaro!** and **Le Minaccie, i fieri accenti**, sung by **Giovanni Martinelli** and **Giuseppe de Luca**.

A continuation of a splendid series of operatic duets. Singing accompaniment, and recording show no falling off in merit or power from the earlier releases.

Victor (March 16th List) 1305, 1306, and 1307 (3 D10s, \$1.50 each) **Annie Laurie** and **The Auld Scotch Sings; None but a Lonely Heart** and **Who is Sylvia?**; **A Fairy Story by the Fire** and **Now Sleeps the Crimson Petal**; sung by **John McCormack**.

Three McCormack disks in one group demonstrate that he is not slackening his arduous duties of pleasing his public. Who is Sylvia? is done better than any of the others, but all are in his characteristic later (and hardly best) manner. 1307 will be of special appeal to children.

Victor (March 16th List) 6789 (D12, \$2.00) **Wagner: Die Meistersinger—Sachs' Monologue from Act II** ("Was duftet doch de Flieder"), sung by **Friedrich Schorr**, accompanied by **Leo Blech** and the **Berlin State Opera House Orchestra**.

While we wait expectantly for a complete recorded version of *Die Meistersinger*, the Victor Company continues to issue excerpts of an excellence which promise much for the inevitable album set. The unforgettable soliloquy of Sachs, musing over Walther and his song, is of a tenderness and graciousness no less moving than the breadth and splendors of his later and more famous monologue, the sturdy apostrophe of German art. It is sung here with a quiet expansiveness that gives an actual and vivid reality to the scented Nuremberg air; one breaths deeply—both physically and spiritually—on hearing it. The Orchestra under Dr. Blech never threatens for a moment the serenity of the mood; the tonal qualities of both orchestra and soloist are as beautiful as they are perfectly balanced. I do not think any American or English conductor could have achieved a similar effect of unhastened "flow"; there is a philosophic calm and gentleness here for which Wagner (and Blech) might well have gone to the Chinese poets.

Different as it is in mood, this piece may stand worthily beside the recent record of choral excerpts, conducted also by Blech; the two disks serve well to indicate a part of the range of genius which makes *Die Meistersinger* perhaps the greatest single musical work of all time.

Victor (March 16th List) 6788 (D12, \$2.00) **Das Rhein-**

gold—Abendlichstrahl der sonne auge, sung by **Friedrich Schorr**, accompanied by **Leo Blech** and the **British State Opera House Orchestra** and **Rhinedaughters**.

A fine Rheingold finale on many counts, but by no means a masterpiece. Schorr, as is his wont, gets away to a rather weak start, but before the middle of the first side he is doing some magnificent singing. And at that he is surpassed by the orchestra, which achieves a velvety richness of tone that none of its previous records (for any company) has ever approached. The second side is less convincing, although the vocal parts are sung. I prefer the Columbia Bayreuth Rhinedaughters, and both Coates and von Hoesslin capture more of the dignity and grandeur of the Walhalla and Bridge music. An excellent work, nevertheless, and one to be welcomed. Schorr made several acoustical records for the Brunswick company, and a large number for Polydor; I believe that this is his first electrical release to come to the Studio. (One of his older works is of special interest in connection with the current Casals-Cortot records of Beethoven's *Variations on a Theme from "The Magic Flute."* On Polydor 65646 Schorr and Emmy Bettendorf sing the duet, *La dove prende amor ricetto*, which Beethoven takes as the subject of his *Variations*.)

Victor (Italian List) 6770 (D12, \$2.00) **Un Ballo in Maschera—Ma dall' arido stelo divulsa**, and **Il Trovatore—Tacea la notte placida**, sung by **Hina Spani**.

Spani is a South American who has recently appeared very successfully with La Scala Opera House in Milan. This is her first American solo record; her duet with Zenatello from *Otello* was reviewed last month. Spani's voice is light but of pure quality, and she uses it effectively, although not always with great assurance. The recording is good, but the orchestra (is it that of La Scala?) plays little better than competently.

Columbia 2058-M (D10, \$1.00) **Tchaikowsky: Nur Wer die Sehnsucht kennt**, and **Wiegenlied**, sung by **Maria Kurenko**.

Two of Tchaikowsky's best songs sung in Russian by an artist who receives far greater justice here than in any of her recent records. Her voice profits well by the opportunity and there need be no hesitation in recommending the disk. This version of *Nur Wer die Sehnsucht kennt* is emphatically preferable to the one above by McCormack.

Brunswick 50117 (D12, \$1.00) **Pagliacci—Prologue**, and **Masked Ball—Is It Thou?**, sung by **Heinrich Schlusnus**.

The great German baritone in his third American release. A record not to be overlooked. Schlusnus displays a tendency here to shout a little more than is necessary, but one can hardly blame him for wanting to let his magnificent voice out to the full. The orchestral accompaniments and recording deserve special praise.

Columbia 2064-M (D10, \$1.00) **Faust—Serenade Mephistopheles**, and **Veau d'Or**, sung by **Alexander Kipnis**.

Schlusnus, however, is not the only German who boasts a voice of overwhelming power. In fact, his current disk (fine as it is) is merely a warming up exercise to this one, at least as far as volume and energy are concerned. But this is something more than the loudest vocal record perhaps ever made: there is tremendous vigor in the *Veau d'Or*, and in the *Serenade* Kipnis' arrogance and glee are diabolical with a vengeance. Could any one save possibly Chaliapin equal the fiendish laughter here? Surely this is a long step from the sanctified mood of his recent *Good Friday Spell*! This is the first solo disk from Kipnis for Columbia and it whets one's appetite for more.

Columbia 2062-M (D10, \$1.00) **Massenet: Elegie**, and **Verdi: Traviata—Addio del passato**, sung by **Maria Kurenko**.

With her other release this month, this marks the final achievement of successfully recording Kurenko's voice, long an enigma for the recording directors. The *Traviata* air is a lovely one and it is fittingly sung. The ubiquitous *Elegie* is less satisfactory on all counts, but it should not deter one from hearing Kurenko at her best on the other side.

Brunswick 10295 (D10, 75c) **Dawn**, and **Just for Today**, sung by **Marie Morrissey**.

The composers' names are not given on the label—an unimportant omission as both pieces are musical trifles. The recording is good; the singing well adapted to the nature of the songs.

Columbia 2060-M (D10, \$1.00) de Fontenailly: Obstation, and **Hahn: D'Une Prison,** sung by **Cesare Formichi.**

A disk which gives Formichi's voice less scope than his great record of last month, but which demonstrates no less well its tonal beauties. He is setting a high standard for his future releases to surpass.

Brunswick (German List) 53010 (D10, 75c) Handel: Largo, and **Schubert: Aufenthalt,** sung by **Anna Meitshik.**

Both performances are rather heavy in popular Teutonic fashion, both singer and orchestra are tonally pleasant to listen to and both are effectively recorded.

Chamber Music

National Gramophonic Society 92-3 (2 D12s) Boccherini: String Quartet in E flat, played by the **Poltronieri String Quartet** (Alberto Poltronieri, Guido Ferrari, Fiorenzo Mora, Antonio Valisi).

A concert engagement in London led to the Poltronieri organization's recording this original but decidedly inspired choice for issue. Boccherini has received but scant justice from the hands of the regular companies, to whom his Minuet sums up his achievements in the world of music. A real pity, for there are many works deserving of greater familiarity. No less an artist than Casals played a Boccherini 'cello concerto with various symphony orchestras a few seasons ago, although as a matter of fact, that particular work by no means reflected the honor on its composer that this present quartet does.

The work is in three movements, Grave, Tempo di minueto, and Allegro con brio; the first runs to two record sides, the others to one each. The first sounds real poetical depths, the second has its moments of gusto, but the last is peculiarly delightful. One envisages it as the work of a Handel free from delusions of grandeur, adding blitheness to his virtues!

The Poltroniero Quartet (about which more details will probably be forthcoming from the N. G. S.) plays with alert intensity, not entirely free from occasional coarseness. Both the performance and the composition have a fresh and unusual flavor. A work decidedly off the beaten track.

Victor (March 16th List) 8086-8 (3 D12s, \$2.50 each) Faure: Sonata in A major, Op. 13, played by **Jacques Thibaud** (violin) and **Alfred Cortot** (piano).

An advertisement of a recent vocal release began by referring to the wish of many music lovers for another piece of music like the Prologue to "Pagliacci," going on, naturally, to state its modest claim to such similarity. Another group of music lovers have long sighed for another violin and piano sonata "like" the glorious one of César Franck, and now comes the first recording of a work which may justly lay at least some claim to that distinction. Yet Gabriel Fauré, even in this early work, speaks with his own individual accent, undeniable as it is that the idiom itself is shared by more than one French composer of that day. He is a composer all too little known to us in America, where his fame rests on his fragrant, delicately-tinted songs, graceful flowerings of a true *art intime*. Largely by repute we know of his equally characteristic utterances in the domain of chamber music; the occasion of his death not long ago brought some illuminating exposition of these works, but it has remained for Thibaud and Cortot to provide a recorded example which will do infinitely more to make Fauré known and loved than sporadic concert performances could ever hope to achieve.

Those who love chamber music and lieder, who believe with a correspondent in the last issue of this magazine that the ideal of the phonograph is as a "medium of pure music, the most intimately tender, and sensitive personal art," should lose no time in procuring this sonata, no matter what else they must exclude from their month's budget. It is the sort of thing that does not come every day, even in his era of wonders. It is not great; it does not surge with the nobility of the Franck work in the same form; but it does throb with the same nostalgia and something very closely akin to the same compassionate tenderness.

The work is in four movements and although its emotional range is naturally restricted, it covers a considerable gamut, even to the point of sprightliness in the third movement. The performance itself is of such perfection as to abash the reviewer completely. Collaborators in such

miraculous ensemble works, one wishes that neither Thibaud nor Cortot would waste less effective efforts on solo recordings. This is their true element and one in which they are unsurpassed.

The recording is of equal merit, providing a worthy technical setting for this rare musical gem.

Victor (March 16th List) 3047-8 (2 D10s, \$2.00 each) Beethoven: Seven Variations on a Theme from "The Magic Flute," played by **Pablo Casals** ('cello) and **Alfred Cortot** (piano).

Beethoven wrote two sets of variations for piano and 'cello on themes from "The Magic Flute"; the one recorded here is the shorter set; the air is "La Dove prende amor ricetto." The theme itself is simple and the spirit of the development gracious rather than profound. Yet what a wealth of sheer melodic beauty is unfolded as the variations blossom out! The work is indefinitely satisfying; Beethoven captures here that supreme classic perfection so inseparably associated with Mozart, and one can listen to the piece over and over again and find it on each rehearing of unblurred outlines and unbroken contours. Casals and Cortot are such masters of ensemble playing that one is quite prepared for the perfection of their performance, even if unable to find adequate words to describe it. The recording also is flawless.

Instrumental

GUITAR

Victor (Spanish List) 6767 (D12, \$2.00) Turina: Fandangillo, and **Tarrega: Tremolo Study,** played by **Andres Segovia.**

This is easily the most interesting of the three Segovia records now available, not on account of superior recording or performance, since these are invariably flawless, but by reason of the pieces played. Both are of marked fascination and merit, and it would hardly be hazardous to conclude that both were written directly for the guitar (possibly for Segovia himself), so remarkably do they exploit the possibilities of that instrument. The Tremolo Study possesses musical charm as well as technical miracles, but the Fandangillo is of larger artistic significance: a strange and arresting composition, Spanish to the core. Turina is a composer who has been unaccountably neglected in this country; this little piece gives testimony to the claim of those who rank with, or even above De Falla. His only other recorded work as far as I know, is the rather unsatisfactory acoustical version (badly cut) of the "Danzas Fantásticas", played by Sir Henry Wood on Columbia 7051-M.

Victor (March 16th List) 6766, (D12, \$2.00) Sor: Theme Varie, and **Bach: Gavotte,** played by **Andres Segovia.**

This is the record released last summer in England. It is hardly as noteworthy as either the one above or the one issued last month in the Victor Spanish List. The familiar Gavotte is pleasant and the Variations are enjoyable, but on the whole the musical merits of the works are rather slight in comparison with the others.

VIOLIN

Columbia 9035-M (D12, \$2.00) Saint-Saens: Le Deluge, and **Rimsky-Korsakow: Chanson Arabe,** played by **Toscha Seidel.**

This is rather a let-down after Seidel's fine release of a couple of months ago. The recording deals very unkindly with his tone, particularly in the Rimsky-Korsakow excerpt, a rather ineffective arrangement of the third movement of Scheherazade. The accompanist is the only one to come off with any honors from this work.

Columbia 2059-M (D10, \$1.00) Paganini: Caprice No. 24—Variations in A minor, played by **Josef Szigeti.**

Violinists will be enthralled by this record—or possibly moved to abandon that instrument entirely out of envy of Szigeti's unapproachable playing. Every one can enjoy, however, by virtue of a surety and clarity that are given to few musicians to achieve. Can't we have more works from this admirable artist; if possible a full-length concerto or sonata? Meanwhile records of two Milhaud pieces have been issued by him in England and they certainly would be welcomed here, where as yet that composer is unrepresented in recorded form.

Columbia 2061-M (D10, \$1.00) De Falla-Kochanski: Jota, and Brahms-Joachim: Hungarian Dance No. 8 played by **Jelly D'Aranyi**.

The American Columbia Company deserves congratulations for taking such adroit advantage of Miss D'Aranyi's concert tour to make some recordings here. Surely this is only the first of a series. The recording is excellent and Miss D'Aranyi plays with all the dash and go that mark her performances in recital. Both pieces, while familiar enough on records, are welcome, and the record should be welcomed by the many friends won by her American appearances, as well as by the old ones who have known and admired her recordings under the English Vocalion label.

Brunswick 50100 (D12, \$1.00) Tchaikowsky: Canzonetta from the **Violin Concerto**, and **Andante Cantabile**, played by **Albert Spalding**.

Here was a fine chance for the Brunswick Company to have come out with the complete Tchaikowsky Concerto which is so badly needed, but it contents itself with having Spalding play a bit of the slow movement, coupled with the ever-faithful Andante Cantabile. The recording is excellent, but Spalding plays much more obviously to the gallery than is his wont.

Columbia 5075-M, \$1.25) Schubert-Wilhelmj: Ave Maria, and Friedman Bach-Kreisler: Grave, played by **Naoum Blinder**.

A record debut of a Russian violinist who is to be featured in the Columbia Company's broadcasts. Blinder's tone is rather over-ripe, and in the upper registers none too pure. The appeal of the performances is definitely directed to a certain class of record buyers. Perhaps later releases will give more artistic vent to Blinder's obvious talents.

Victor (March 16th List) 8090 (D12, \$2.50) Corelli: Sanctissima and Bizet: L'Arlesienne—Intermezzo, played by **Fritz and Hugo Kreisler**.

The first electrical appearance of the paired brothers displays effective recording and the expected tonal perfection, but despite everything, the disk remains a little unconvincing. Perhaps Hugo Kreisler's cello is just a shade too bland, at any rate, while the work will please all true Kreisler admirers, it will hardly succeed in converting any new ones.

PIANO

Victor (March 16th List) 6771-2 (2 D12s, \$2.00 each) Beethoven; Sonata in C minor ("Pathétique") Op. 13, played by **Wilhelm Bachaus**.

Harold Bauer set a high standard for Victor's series of Beethoven sonatas, but Bachaus' "Pathétique" is by no means unworthy to take its place beside the earlier "Moonlight" and "Appassionata" recordings. In the new work, as in the others, the sonata is complete on four record sides, two going to the first movement, and one each to the second and third.

There are two other electrical versions of this sonata; by Murdoch for Columbia (in Masterworks Set 54), and by Frederic Lamond for H. M. V. Wilhelm Kempff made an acoustical version for Polydor several years ago in a notable series (now being recorded) comprising no less than eight Beethoven sonatas. I have not heard the new Lamond records, but as there is little chance of their being issued here, the choice for most Americans must fall between those of Murdoch and Bachaus.

The former, released during the Centenary Festival last year, has not found wide favor, despite many merits, particularly of the recording itself. Murdoch's suavity and romantic warmth perhaps strike a trifle incongruously on the ear of a public accustomed to the dispassionate restraint of Bauer, Bachaus, and the rest. In the new Victor set, Bachaus contents himself with what is pre-eminently a sane exposition of the work, rather than an interpretation. It is the antithesis of sensationalism and with every hearing it falls more delightfully on ear and mind. The recording likewise is competent without exaggeration. A work of poised power throughout; one which will unquestionably find ready and continued appreciation, and which deserves no less.

Columbia 2063-M (D10, \$1.00) Bach: Chorale from **Cantata No. 147—Jesu, Joy of Man's Desiring**, and **Gigue** from the **Fifth French Suite**, played by **Myra Hess**.

This is unquestionably the outstanding instrumental release of the month, both for its marked artistic merits and

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as the record debut of Myra Hess, long the idol of European and American concert halls. About a year ago, in the Correspondence Column of this magazine, an enquiry was raised whether Hess—among other noted pianists had ever recorded, but no disks from her were ever discovered. Presumably then, this is the first of her recordings: a characteristic Hessian beginning, for these two little pieces exhibit in miniature all the wholesome technical and artistic powers which have lifted the Englishwoman to the very front rank of pianists. The recording—like the playing—is a model of dainty effectiveness, secured with rigid economy of means. Collectors of piano records have long wished that more artists would take advantage of the genius of the Columbia piano recording, but that Myra Hess should be among them was almost more than we had dared to hope. No one should miss her first release nor (it is safe to prophesy) any of those which are to follow. How soon may we expect her first sonata or other major work?

Light Orchestral

Victor 35884 (D12, \$1.25) La Spagnola, and My Treasure—Waltz, played by the **International Concert Orchestra** under **Nathaniel Shilkret**.

A combination of salon and jazz styles are used in these waltzes, which are of direct appeal to certain types of record buyers, but not of general musical interest.

Brunswick 3745 (D10, 75c) Lolita, and Yesterday, played by the **A. & P. Gypsies**.

Effective salon pieces well arranged and recorded.

Brunswick 3727 (D10, 75c) In an Oriental Garden, and Roses for Remembrance, played by the **Anglo-Persians** under **Louis Katzman**.

Uncommonly brilliant recordings and performances. The pieces themselves are slight enough, but the arrangements and playing give them no small distinction.

Odeon 10478 (D10, 75c) Des Negers Traum, and Japanische Laternentanz, played by the **Kuensterkapelle Dajos Bela**.

Novelty stücke by one of the best of the German salon orchestras. The "Amerikanischer Fantasie" is not particularly noteworthy, but the Japanese one has interest. The recording is good.

Odeon 3220 (D12, \$1.25) Traviata—Selection, played by **Dajos Bela** and his Orchestra.

Another truly remarkable feat of recording and performance; Bela and his men play as if inspired by Creator's sensational band records.

Odeon 3221 (D12, \$1.25) Tales from the Vienna Woods—Waltz, played by **Edith Lorand** and her Orchestra.

A good performance, but not quite up to Shilkret's version.

Victor (Mexican List) 80404 (D10, 75c) Adios Panama Mio—Danza, and Alicia—Pasillo, played by the **Orquesta Internacional**.

An addition of unusual brilliance and vigor to this organizations already extensive series of Spanish-American dance music.

Band

Victor (Italian List) 35882 (D12, \$1.25) Rigoletto—Quartet, and Introduction and Minuet, played by **Creatore** and his Band.

Operatic fantasies in emphatic Italian style. Unlike most of his previous records, this is not of general interest. The recording is as good as ever, but the performances are too exaggerated to suit most music lovers' taste.

O.C.O.

Popular Vocal and Instrumental

Libby Holman, one of **Brunswick's** new blues singers, leads the entire field this month with her coupling of *The Way He Loves Is Just Too Bad*, and *There Ain't No Sweet Man That's Worth the Salt of My Tears* (**Brunswick 3798**); to say that the singing is no less fascinating than the titles is surely sufficient praise. In the next group come **Helen Morgan**, the noted New York night club singer, whose quasi-concert versions of *Bill* and *Can't Help Lovin' That Man* (**Victor 21238**) have a charm that almost deserves the epithet quaint; the **Duncan Sisters** with characteristic

patter on **Victor 2126**; **Les Reis** doing a fine piece of work with *What Do You Say and There Must be a Silver Lining* (**Okeh 40998**); and **Ruth Etting** good in *I Ain't Got Nobody* (but terrible in the coupling, *Don't Leave Me, Daddy*—**Columbia 1312-D**). The third rank includes **Al Jolson** singing *Four Walls and Golden Gate* (**Brunswick 3775**) is distinctly better fashion than he has done his recent—and disappointing—releases, **Nita Mitchell** warbling *Tell Me You're Sorry* and *Now I Won't Be Blue* (**Okeh 40100**) to an excellent accompaniment; **Bessie Brown** in her debut with *Chloe and Someone Else May Be There* (**Brunswick 3817**); **Franklyn Baur** singing *My Heart Stood Still* for **Brunswick** (5757) and *Four Walls and Together* for **Victor** (21220) with the former disk easily in the lead.

Not one of the instrumentals is truly outstanding, but **Ed Lang** does *Rachmaninoff's* notorious prelude à la *Segovia* in a style which will never become orthodox (**Okeh 40989**); **Lee Sims** does a conventional job with *Let's Misbehave* and *Mine—All Mine* (**Brunswick 3754**—far below his fine *Some of These Days* of last month); and **Pauline Albert** likewise is fair, but none too colorful with *Doll Dance* and *Dancing Tambourine* (**Victor 21252**)—the *Doll Dance* is given much more adroit and pianistic treatment. I had expected much of **Okeh 40988**, with *Rube Bloom* in *Mine—All Mine* and *Losing You*, but instead of it's being another of Bloom's fine piano couplings, it reveals, or rather exposes, him as a singer; **Ed Lang's** guitar obligatos are the only points of interest.

Best of the **Victor** also-rans are **Crumit** with his amusing *Bohunkus* issued in the Southern Series last month, and the **Revelers** with a fair *Ol' Man River* (21241). **Johnny Marvin, Miller and Farrell, Jack Smith, De Leath and Smalle**, are also represented. **Jimmie Rodger's** *In the Jailhouse Now* (21245) is the best of the Southern series.

Okeh: Seger Ellis singing *After We Kiss and Tomorrow* on 40974; **Mark Fisher** accompanied by **Ted Shapiro** on 40975; **Mooch Richardson** in his own strange *Barrell House Blues* (8554); and among the others, **Walter Beasley, Texas Alexander** (*Mama I Heard You Brought it Right Back Home*), **Helen Humes** (*Do What You Did Last Night*), and **Victoria Spivey** for blues; **Madeline Beatty, Beth Chellis, Noel Taylor and Lillian Morton** for popular vocals. **Emmet Miller**, famous minstrel comedian, recounts the tale of a Thousand Frogs on a Log (40976) for novelty disk.

Brunswick: the McCravy Brothers dust off some old ones, among them *Dese Bones Gwine Rise Again* (3778); **Buell Kazee** is represented by several balled couplings, **Allen McQuae** sings *Charmaine* on 3793; the **Royal Hawaiians** provide ukulele fare on 3783; and faithful **McFarland and Gardner** show no signs of weakening, even with the ancient *Seeing Nellie Home* (199).

Columbia: among the popular vocals are Ford and Glenn; Ed Lowry with a rather forced version of *Mine—All Mine* (1315-D); **Ethel Waters** in a poor coupling on 14297-D; **Lee Morse; Van Schenck; the Goodrich Silver-town Quartet** in *Ol' Man River* (1304-D); **Oscar Grogan** asking *Who Knows?* (1286-D); **Art Gillham** *So Tired* on 1282-D; the **Singing Sophomores** in *Chloe* (1257-D), and **Kenneth Sargent** languishing behind *Four Walls* (1255-D). There are the usual length Southern and Race lists, but **Clara Smith's** *Jelly Bean and Race Track Blues* (14294-D) is the only one deserving special mention.

Three random notes are in order: first, a comment on the startling appearance of the pentatonic first theme of the *Third Leonora Overture* in **Helen Morgan's** record of *Bill*; the failure of the several new versions of *Mine—All Mine* even to approach **Jane Green's** *Victor* masterpiece of last month; and the strange non-appearance of song disks of *Gershwin's* widely acclaimed *The Man I Love: Marian Harris*, *Victor* record remains alone in the field and while it is excellent in many respects, it is by no means unbeatable.

Novelty

Columbia 50061 (D12, \$1.25) Elder Eatmore's Sermon on Throwing Stones, and Our Child, by **Charles E. Mack** and **George Moran** of the **Two Black Crows**.

Everyone who has heard the *Two Black Crows* over the radio will remember the positively superswell sermon, with harmonium introduction, which Mack delivers to his congregation on the text, "Whosoever is without sin among

you, let him heave the first rock," (or words to that effect.) To which Moran answers with a prayer demonstrating that Mack, genius that he is, is not the only Black Crow in existence. At last this superb contribution to the amelioration of the hardships of life has been recorded in imperishable form, and if anyone wants to be unhappy from now on, the fault is all his own. Incidentally, the record is no less welcome for furnishing new material for Mack's imitators (approximately one-third of the population) who for some time now have been wearing the old Black Crow patter pretty thin.

On the other side Mack (solo) drops into and out of verse on the subject of Our Child; fair enough humor, but quite incomparable with the sermon. The baby's lusty yowls carry off first honors.

Victor 21211 (D10, 75c) Mrs. Cohen at the Beach, Parts 1 and 2, by Fanny Brice.

Fanny Brice proves the most dangerous rival the Black Crows have yet met in the current free-for-all contest of comic records, largely because she makes no attempt to imitate their inimitable manner, but displays an original and lively one of her own, as a harrassed "mommer" with her brood of children on a day's outing at the beach. It's nearly all good stuff, and it's all excellently done, putting the ancient pleasantries of Mr. Cohen and his various misadventures quite to shame.

Dance Records

The hit of the month is beyond any doubt Ol' Man River from "The Show Boat," one of the finest tunes of recent years, and one that should remain in vogue for an "indefinite run." **Paul Whiteman** was the first in field with a dance version (**Victor 21218**), and is followed by **Kenn Sisson (Brunswick 3766)**, and **Don Vorhees (Columbia 1284-D)**. They can be ranked in that order: the latter two are good, but Whiteman for once is a whole lot better. His version will be a hard one to surpass; sturdy and sonorous, it is not only a fine piece of orchestral playing, but also a reading which gets the real juice out of the music, in contrast to Sisson's and Vorhees' easier going and less full-blooded performances. Mark down also high honors for the vocal choristers, all three of whom are fine, with Victor's "Bing" Crosby slightly in the lead.

Columbia boasts the largest group of winners for the month. First is the **Charleston Chasers'** Imagination and Sugar Foot Stomp (1260-D); the former is not quite up to their old **Okeh (Miff Mole)** version, but the latter is excellent, with special mention going to the vocal chorus. **Parenti's Liberty Syncopators** are new to me, but judging from their exotic African Echoes and smooth Weary Blues (1264-D), they are most emphatically to be watched—and heard. The **California Ramblers** turn in their best bet in months with Singapore Sorrows and What Do You Say? **Ted Lewis** does a fine job with Cobble-Stones (1313-D)—Mary Ann on the reverse is far less effective; **Paul Specht** likewise is heard to better advantage than the releases of many moons with St. Louis Shuffle and Cornfed! on 1307-D (the latter, however, is not to be compared with **Red Nichols'** superb **Brunswick** record of last fall); and finally comes **Jan Garber**, now contracted exclusively to **Columbia**, with a vigorous coupling of Since My Best Gal Turned Me Down and I Wish I Could Shimmy Like My Sister Kate (1306-D). All of these disks have color, sonority, and ingenuity in abundance; a most creditable list.

The **Victor** leaders (besides the **Whiteman** Ol' Man River) are: **Red Nichols'** Feeling No Pain—with another memorable piano solo—coupled with **Blue Steel's** fine Betty Jean, his most successful record to date (the vocal chorus wins special honors); The Man I Love in the **Troubadours'** version—the best dance record of the piece so far—coupled with **Kahn's** fair Let a Smile be Your Umbrella (21233); and the **All Star's** My Melancholy Baby and I Just Roll Along (21212), both smooth and yet piquant. **Johnny Johnson's** coupling of Oh Gee, Oh Joy! and Say So from "Rosalie" (21224) is fully up to his invariable standard, and both sides provide the best dance versions of their respective pieces that have yet come to ear.

The **Okeh** leaders are **Trumbauer's** Mississippi Mud and There'll Come a Time (40979), with a good chorus in the first, but less original playing than one has come to expect from this orchestra; the **New Orleans Lucky Seven's** Goose Pimples and Royal Garden Blues on 8544 (is this any relation to the **New Orleans Owls** who play for **Columbia**, or the seldom heard **Elgar's Creole Orchestra** who made the famous **Brunswick** Nightmare and Brotherly Love?); the **Dorsey Brothers'** ultra-smooth quasi-concert version of Persian Rug and Mary Ann (40995); **Miff Mole's** Honolulu Blues and the New Twister (40984)—good, but by no means the best that this superb organization can do when it buckles down to business; and more of the lively washboard work of the **Chicago Footwarmers** in My Baby and Oriental Man (8548).

The **Brunswick** list includes many good records, but few outstanding ones. Credit goes, however, to **Carter's Orchestra** for its refreshing Breeze on 3681; the **Colonial Club** with a fair Chloe (3700), which except for the beginning is still far behind the great **Victor All Star** version; and **Kenn Sisson** for a fine Why Do I Love You (3766) coupled with his Ol' Man River mentioned earlier. Nor should the **Wirges Orchestra's** Vagabond Trail (3755) be overlooked.

The remaining records must receive summary treatment, although many of them are of mild interest. **Brunswick:** the **Six Jumping Jacks** in Ice Cream. **Adelphi Whispering Orchestra** with Sunrise and Thou Swell; **Ray Miller** with Is She My Girl Friend; **Ben Bernie** in Make Believe and Can't Help Lovin' That Man; **Bernie Cummins** with Lonely Melody; and the **Regent Club Orchestra** with Together and When Love Comes Stealing. The disks from **Bernie, Cummins**, and **Miller** are fair, the others poor.

Columbia: **Sam Selvin's** disappointing Oh Gee, Oh Joy! and Say So; After We Kiss and Moonlight Lane by the **Cavaliers**; The Beggar and My New York by **Mal Hallett**; Gee I'm Glad I'm Home and Henry's Made a Lady out of Lizzie by the **Cliquot Club Eskimos**; and **Harold Leonard's** Blue Baby. More interesting is a very deft Lovely Little Silhouette and In My Dream House from the **Rose-Taylor Taylor Hollywood Orchestra** (1309-D), a disk which is not undeserving of classification with the leaders.

Okeh: **Sam Lanin's** The Man I Love and Let a Smile be Your Umbrella; **Justin Ring's** Sunrise and My Ohio Home; the **Okeh Melodians'** Say So and Oh Gee, Oh Joy! the **Royal Music Makers'** Why I Love You and Can't Help Lovin' that Man; **Billy Hays'** I'm Always Smiling and My Miami Moon; the **Goofus Five** with Make My Cot and Nothing Does-does-does Like it Used to Do; **Ernie Golden's** Cobwebs and After My Laughter; and the **Gotham Troubadours'** Chloe and Sunshine. Note might be made of the use of Grieg's Morning Mood theme in **Justin Ring's** Sunrise, and the re-hashed Varsity Drag rhythm in **Hays'** I'm Always Smiling.

Victor: The **Troubadours** do well with Rain or Shine and Forever and Ever from "Rain or Shine" (21229); **Whiteman** plays Lonely Melody, Ramona, Smile, Sunshine, and You Own Back Yard, all without distinction; the **Virginians** are heard in After My Laughter, Sing-Song Sycamore Tree, and Away Down South in Heaven; **Jacques Renard** couples a good Mary Ann with a very dull Auf Wiedersehen Waltz (21234); **Shilkret** plays Why Do I Love You and Can't Help Lovin' That Man; **Waring's Pennsylvanians** do smooth versions of Maybe I'll Baby You, If Can't Have You, Together, and There Must be a Silver Lining; and **Jack Crawford** provides a lively version of Beautiful as a coupling for **Frankie Masters'** widely appealing Everywhere You Go (21217). RUFUS.

Foreign Records

Irish. **Columbia** issues its usual extensive lists, featuring 33240-F, **Cardinal O'Connell's** Hymn to the Holy Name, sung by the **Irish Male Choir**. **John Griffin** brings out a flute solo appropriately named for St. Patrick's Day (33231-F), the **Flanagan Brothers** are heard on 33230-F and 33233-F, and **O'Nolan, O'Brien, Sullivan's Shamrock Band, James Claffey**, etc., are all represented. Special mention goes to 33238-F, a record of jigs and reels.

German. One of the **Brunswicks** is listed under the regular vocal reviews, and special mention goes also to 53013, *Morgen muss ich fort von hier*, and *In einem kühlen*

Grunde, sung by **Karl Priester** and **Theodore Lange**. From **Columbia** the leaders are the **Liederkrantz** record reviewed elsewhere and the folk song duets by **Kuhnlein and Sturm** on 5151-F, and by **Engle and Nolte** on 551091F. **Odeon** lists two disks from **John Krachtus** and his orchestra, songs by **Franz Baumann** (10475) and **Harry Steier** (Mund an Mund, "Shimmy-Fox," 10480), and the splendid disk by **Willy Fassbender** reviewed under "Vocals." The leading Instrumental is the **Dajos Bela** record of **Japanischer Laternentanz**, also reviewed elsewhere. The **Victor** list is curiously barren of "finds" this month. Mention goes only to **Marek Weber's** fox trots on 50518 and to the children's sketches by the **Gramophon Ensemble** on 80519.

Bohemian. Two **Victor** choral records are reviewed among the regular releases. The **Hermannova Kapela** plays marches and a polka on 80498-9; **Karel Hruska** sings a **Valentino Serenade** on 80500; and the **Albrecht Ensemble** has a **Lenten sketch** on 80514. For **Odeon** the **Krachtus Orchestra** is heard on 89022 and **Rudy Krauss** on 17328. The three **Columbia** disks are by the **Grillova Ceska** and **Ceska Venkovska** bands.

Croatian-Serbian. Of outstanding merit are only **Columbia** 1075-F, folk songs by **Razlog**, tenor; and the five **Victor** records of **Mijat Mijatovitch** (80509-13) including folk songs and the aria *Una furtiva lagrima*.

Finnish. **Aiano Saari** sings *Driver Do Not Go So Fast*, and *The Sea* on **Victor** 80521; **Vuorisola, Pekkarinen** and others are also represented. For **Columbia** the leaders are waltzes by **Venalainen Untuus-Orkesteri** (12072-F), and comic songs by **Leo Kauppi** (3069-F).

French-Canadian. **Columbia** lists songs by **Larrivee** and **de Belleval**.

Greek. **Odeon** 82512 (**M. Sifnos' Orchestra**), **Columbia** 6093-4 (**Alexis Zoumbas**, violinist), and **Victor** 68954-5 (**Easter specials** by the **Demetracopolus Chorus**) are the outstanding releases.

Hebrew. The **Brunswick** and **Victor** lists overshadow the others. Best of all is **Victor** 9162 (\$1.50), *Brach dodi* and *Maarovis*, sung by **Obercantor Savel Kwartin**; the recording of which is particularly felicitous.

Hungarian. **Columbia** issues three disks of folk songs, 1014-8-F, and **Odeon** two orchestral works with chorus (12147-8).

Italian. The leaders are: **Brunswick** 58041 (**Gilda Migonette**), **Columbia** 14345-F (**Orchestra Coloniale**), **Odeon** 9195-7 (a six-part *Passion Play* and **Victor** 80516 (**Mario Gioia**). A number of other **Victor** releases are reviewed elsewhere under **Vocal**, **Band**, and **Choral**.

Lithuanian. The **Kaimieciu** and **Kauno** Orchestras play polkas for **Odeon** (26055-6); **M. E. Cesnaviciute** and **V.**

Dauksa sing folk songs for **Victor** (80524-5); for **Columbia** **Jonas Youngaitis** makes his debut with two polkas for accordion solos (16090-F).

Mexican. The leaders are **Columbia** 2895-X, a novelty description of **Lindbergh's** reception in Mexico played by the **Columbia Band**; **Okeh** 16252, dances by the always excellent **Orquesta Mexicana Okeh de Baile**; and **Victor** 80517 **Juan Pulido's** Spanish versions of *Diane* and *Charmaine*, so good as to put most of the English versions to shame. The **Brunswick** releases by **Los Castillians** and **Pilar Arcos** are noteworthy—as always.

Polish. **Brunswick** 60026, mazurkas by the **Stasiaka Tarnowska Orkiestra**; **Columbia** 18240-F and 18244-F, folk songs by **Jarosz** and **Kallini** respectively; **Odeon** 11351 and 1204, dances by the **Polska Orkiestra Feltana** and songs by **Jan Karłowicz**; and **Victor** 68956-7, arias by **Stanislaw Gruszcynski**, are outstanding. The last two disks, sung by a noted tenor of the **Warsaw Opera Company** deserve special praise.

Portuguese. The three **Columbias** are all of unusual excellence. 1033-X is a coupling of guitar and viola duets, 1034-X and 1035-X, folk songs by **Fernanda Abranches** and **Lucas Junot**, respectively. Miss **Abranches' singing** is beautiful by virtue of both its coloring and reserve.

S. F.

Too Late for Classification

Odeon 5040-1 (2 D12s, \$1.50 each) **Mascagni: Cavalleria Rusticana—Introduction, Siciliana, and Opening Chorus**, played by the **Berlin State Opera House Orchestra**, conducted by the **Composer**.

Mascagni is heard this month in excerpts from his own most popular work as well as in that of his compatriot **Rossini**. The recording, as with all the disks of the **Parlophone-Odeon** series, is exceedingly brilliant and realistic; here it is also occasionally going over the boundary line separating vigor from coarseness. The vocal soloist on the second record side has a most imposing voice, but his singing is marked by the Italianate tendency to emotional excess. On the fourth record side is the one-part *Opening Chorus*, without voices, but with a great pealing of bells. The records are of considerable significance as an authentic "composer's interpretation" of an ever-popular work, but it can hardly be said that they add much to **Mascagni's** musical standing, except to reveal that his hand is addicted to boldly flourished strokes of the baton no less than with the pen. He "lays on and spares not!"

Reproducing Piano Department

What Is Good Music?

By PERCY A. SCHOLLES

WELL, what is *it*? Nobody seems certain. There is in every city of the world a little group of men whose business it is to know, but they are, unfortunately, not of one mind.

One set of music critics praises **Schönberg** and another set expresses contempt for him—and so, too, with **Stravinsky** and **Bartok** and a host of their contemporaries and juniors. And literary, dramatic and "art" critics are just as much divided as to the merits of particular authors, playwrights, and painters. So what's the good of critics?

Well, if it comes to that, what's the good of lawyers? Look how some simple matter has to be carried for decision from court to court until either the financial resources of those interested are exhausted or else the Supreme Court is reached, and finality mechanically attained. And the doctors, how they differ! And the theologians! And the politicians!!

These conflicts cannot be avoided. They are the effect of difference of early education, of environment, and, most of all—of temperament.

Yet when that has been said, all those classes of people are in agreement about a great body of



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FRICK FOUNDATION LECTURER—"BEAUTY IN MUSIC" PITTSBURGH, PA.

Speaker at Founder's Breakfast . . . Speaker on "Radio
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things. Though the general value of Shakespeare's work was once the subject of great differences of opinion amongst literary men, there is now no critical difference remaining concerning Shakespeare except as to insignificant matters of detail. Within our own memory art critics were a good deal divided in opinion as to the French Impressionist painters, but they are now rapidly coming to an understanding. Wagner's music once caused bitter controversy, and more recently so did Debussy's but both are now generally accepted, whilst Spohr's music, once eagerly discussed, is now practically unanimously put on one side.

The reflection from that is that in matters of art, at any rate, there *is* a criterion but that it takes time accurately to apply it. In art, as in politics, there are stubbornly conservative minds which refuse to recognize value in any innovation whatever, and hot-headed revolutionary minds which see value in any and every innovation. And others are, too, happily, sober thinking minds which consider all innovations on their merits, rejecting some and accepting others. And Time is the most sober thinker of all . . . and certainly the world's only infallible music critic!

If then we could discover Time's criteria we should have solved a great problem and should be in the position to answer that question, "What is good Music?" I, for one, firmly believe that there are "rules" applicable to the criticism of music—and rules dependent upon the effect upon the human mind of particular shapes of melodies (notes in succession), harmonies (Notes in combination), form, (relation of section to section and of sections to the whole), orchestration (or "color"), and so forth. Carefully examining words of the past we can usually easily see where these have succeeded or failed by their compliance or non-compliance with these "rules"; examining those of the present we are confused by the varying reactions of our personal temperaments of various types of novelty in melody, harmony, from or orchestration.

Schubert's melodies in his "Unfinished" Symphony are good. We are sure of that and if we examine their curves carefully we can see in their shapes (the position of their highest note or note of climax, and the avoidance of the weakness of over-repetition of it, for example), *why* they are good, though there will be, of course, always an intangible "something" that defies analysis. And so we can discover a good deal of the secret of Bach's counterpoint (his effective weaving together of several melodies), and of Beethoven's harmonies, or discuss without much division of opinion the essential ingredients in Wagner's orchestration (which is masterly), or Schumann's (which is only so-so.)

It is a pity that more people do not make such studies as these, for to know *why* one feels a masterpiece of the past to be "good music" is to have one's critical faculties sharpened and hence to be helped somewhat toward an appreciation of quality in the music of the present. The fact that

we critics differ so much amongst ourselves as to the value of Bartok, suggests to me that we have not any of us gone deep enough in our study of Beethoven. It may seem absurd, but perhaps if we really understood the secret of Schumann we should understand that of Schönberg. For music is one art not several and somewhere hidden in the classics is an answer to that frequent and puzzling question, "What is good Music?"

Analytical Notes and Reviews

By FERDINAND G. FASSNACHT

DUO-ART WORLD'S MUSIC LIBRARY, A-53, Bizet: L'ARLESIENNE, Roll 2, Carillon, Adagietto and Minuet. Played by Percy Grainger with Listener's Introduction and Running Comment by W. McNaught.

The Carillon covers that part of the story which portrays the merry gathering celebrating the feast of St. Eloi, the patron saint of husbandry and of a betrothal that means the passing of a great danger.

For fifty years not a sign has passed between Balthazar, an old shepherd who works on the farm, and Mother Renaud, an old lady who lives nearby, for although they loved in their youth they were parted by a duty that transcended their love, and they made a vow never to meet again. During the Carillon, the rustic revellers, on their way to join the festivities at the farm, arrange to bring the old lovers together. They make Mother Renaud join their procession and bring her, all unsuspecting, to where Balthazar lingers among the guests. When they actually meet we are told what they actually say to each other while the ADAGIETTO is being played.

The MINUET is known as the "Minuet of the Old Couple." In this we are told that they have made up and lay aside their vow, seeing that it has been kept for fifty years, in spite of the fact that both of them had temptations to break it. As Mother Renaud said so pitifully, "when I saw the back of your cape" and as old Balthazar replied, "when I saw the smoke from your chimney."

And so the old couple are brought together again and join in the dancing of the Minuet. The Minuet is played as an Entr'acte and has no part in the actual drama. It merely serves to reflect their tenderness and wistful gaiety and serves to round off the scene as here presented by the music that forms the suite.

In the Carillon we can actually hear the bells that resound, making the curtain rise on a scene of brilliant festivity. All during the celebration we can hear somebody hammering away incessantly at a tune of three notes just like the sound of bells: ME-DOH-RAY-ME-DOH-RAY-ME-DOH, etc. And while the this tune clangs its way on and on, relentless and unchanging, other tunes crowd round it in a melody of gay orchestral sound.

Mr. McNaught tells the story in a very straightforward manner, leaving but little to the imagination. We surely can see the entire scene as it is unfolded and here lies the success of the annotator.

Mr. Grainger's interpretation as in the first roll of this series, is a masterly one indeed. He seems to have the orchestral effect in mind always and makes these rolls lose but very little when deprived of their orchestral clothing. One can almost say that in these rolls Grainger has achieved a triumph in dynamic contrast between its varying parts, in the variety of touch and tone, no less than in the brilliance and technical sureness of his performance.

DUO-ART WORLD'S LIBRARY MUSIC, Scan-4, Grieg, "Erotikon" (Op. 43, No. 5), Played by Percy Grainger with Listener's Introduction by E. Markham Lee, Extension Lecturer to the Universities of Oxford, Cambridge and London. We have in this roll one of the most famous and most popular of all of Grieg's "Lyric Pieces." An exquisite little Love Poem, virile, simple, beautiful and perfect. "A pink bon-bon with snow inside"—Thus Debussy on Grieg. One can recognize the aptness of the description, for Grieg's music is

a delicate, coloured and beautiful thing, with, "so often just a chilly touch of the icy North" to quote from Mr. Lee.

But a love-poem whether it emanates from North or South, must be ardent—no room in it for any chill and this one lives up to its title, there being no trace of the "snow" of Debussy's appropriate description.

Starting off with a slow tune of but four notes accompanied by widespread chords, the theme being played calmly and tenderly, soon is repeated with more emotion, enlarged, enriched until it rises with a singing passage in octaves. This is all repeated after which the four note figure is transferred to the Bass while the Treble brings in a more agitated passage. The melody becomes more broken in character, repeated chords are inserted, the time becoming more rubato, the accompaniment richer. The main theme is again brought forth, imitated this time a half measure later in the Tenor register of the instrument. The climax is reached and then, with a long drawn cadence the music fades away on the deepest notes of the Pianoforte. In the roll the player has repeated the last twenty measures of the piece but as Grainger was a close friend of the Composer he may have authority for this slight elongation of the piece. Grainger is more or less identified in a special manner with the music of Grieg and in this roll he has recorded a surpassingly fine interpretation of the glowing little tone-poem. The American Editorial staff are responsible for the comments and thematizing which are surely of a helpful nature and lend itself to a better understanding of this composition.

DUO-ART WORLD'S MUSIC LIBRARY. Eng-3, Cyril Scott, "Danse Negre" (Op. 58, No. 5) Played by the composer, with a Listener's Introduction by Basil Maine, Editor of the Bulletin of the British Music Society.

This brilliant and lively "Danse Negre", with its well accentuated rhythmic swing is one of the most popular piano pieces of Cyril Scott. In the early part of his career as composer, he was popularly regarded as the "English Debussy", but we now see how superficial and erroneous this notion was. Despite his studying music in Germany, there is but little of Teutonic influence in his writing. This particular number is fashioned upon a merry and rather naive air, evidently intended to appear as a negro melody. Cleverly and interestingly accompanied with a sparkling harmonic setting, which, while not ultra-daring, serves to keep the listening ear constantly alive to its points of charm and of novelty. Original negro dances insisted upon the regular emphasis of each beat in an unmistakable manner and Scott has realized this fact in this composition. Made up principally of short phrases, each of which seems to precipitate us to the next beat, we thus get that stamping effect which is the essence of the negro dances. Soon after the beginning, the running bass is broken up by rests, until, at the nineteenth measure, a harmonic suggestion is thrown out in the shape of a descent of consecutive fifths. Immediately the opening phrase is repeated, this time with a tenor counterpoint in quarter notes. The ensuing development is mostly chromatic, arriving after twenty measures or so to a descending phrase which brings us again to the first phrase, treated this time with a chromatic accompaniment. The composition comes to a close with some widely-stretched chords and an ascending glissando, played in three groups of ten notes.

* Needless to say it is played authoritatively, with a remarkable skill, dash and brilliancy.

DUO-ART WORLD'S MUSIC LIBRARY. RUS-7, Scriabin, "Pathetic" Study, (Op. 8 No. 12) Played by Alfred Cortot with Listener's Introduction by Edward S. Mitchell, Professor at the Royal College of Music.

Scriabin's Opus 8 consists of twelve Studies, composed about 1893 or '94, probably in the course of holiday travels in the country, for most of his music was inspired thus. In fact he drew his inspiration from Nature more perhaps than any other musician since Beethoven and Brahms. This "Pathetic" Etude, the last of the set, is a beautiful melodious and charming piece which recently has come into favor with pianists of discriminating taste.

It is said that Scriabin was so fond of Chopin's music that a volume of it was placed nightly under his pillow. Chopin, Liszt, Schumann and Wagner, all made their impress upon the youthful Scriabin, but especially the first named. How-

ever he was quick to show us that in many respects he was equal if not the superior, even in these early days, of his Polish hero in intellectual capacity. Three huge Orchestral works, seven Pianoforte Sonatas, to say nothing of many smaller pieces were the fruits of the last twelve years of his life, largely spent in Switzerland.

This D sharp minor Study was written before the Composer had passed his 23rd year, an astonishing fact, when one considers the power and intensity of the work and the maturity of style revealed therein. Cortot plays it with wonderful insight, exquisite clarity and grace and with complete understanding of its poetic content. A roll worthy of a place in one's collection.

DUO-ART WORLD'S MUSIC LIBRARY, W-403, Schumann, "Four Children's Pieces", The Merry Peasant; The Poor Orphan; A Little Hunting Song; Knight Rupert. Played by Harold Bauer with Listener's Introduction by C. Egerton Lowe, Examiner to Trinity College of Music, London. Schumann was the first composer to excite one's imagination by giving charming, fanciful titles to the delightful pieces, especially to those written for children. Some old French composers, such as Couperin and Rameau, inscribed their works with curious titles, but these do not fit the pieces as Schumann's do.

In "The Merry Peasant" we have the general favorite from Schumann's "Album for the Young." It pictures a happy little peasant boy trudging his way towards home after a hard day's work, singing blithely, with his hoe over his shoulder. He seems so happy that surely a holiday must be in view. The light accompanying chords reminds one of the tread of the little lad—a soft foot-fall on the green grass. Made up of but two different strains. Bauer gives us a charming performance of the little number—light, delicate, bringing to mind the "story" with all the more realism.

"The Poor Orphan" forms a striking contrast to "The Merry Peasant." Here we have the picture of a very unhappy boy, out in the street on a cold wintry day in the snow, singing as he begs. The opening phrase seems to suggest the words, "I'm an orphan boy, and my father's dead, and I'm cold . . . and . . . sad." In the key of A Minor. Bauer again gives us a faithful reading. One can readily picture what Schumann had in mind when composing this little number—what more can we ask from an interpretation?

"A Little Hunting Song" is one of three pieces in Schumann's "Album for the Young" which illustrate the ideas of hunting and horsemen—"A Little Hunting Song"; "The Wild Horseman"; and "The Horseman." Here we can picture the hunters with their galloping horses, having rather an excitable time. In six-eight time and in F Major. Opening with exciting leaps of fourths it soon modulates to C Major and is repeated. The second part carries the rousing effect still higher by leaps of fifths and after four measures a modulation to D Minor occurs with later a return to the tonic. For a Coda the final four measures are repeated, the whole second strain being played over again.

A really rousing number and Bauer plays it with life and fire. "Knight Rupert" (Knecht Ruprecht, in the original language) illustrates an old German legend. Rupert is a somewhat similiar figure to Santa Claus, but appears a little before Christmas instead of on the Eve. He too carries a bag on his back full of toys for children who are good and are to be rewarded, but he also carries a stick to chastise the naughty ones. The number rushes along at a brisk pace throughout, with plenty of strong accents in the first part. It is a Two-part Song Form (1st. part—2nd. part—1st. part repeated.) The first part in A Minor one can see the bustle and noise that would greet Rupert on his appearance to the children. A regular turmoil with plenty of strong accents. In the second part there are broken thirds in contrary motion and later we hear a beautiful little melody beginning in D flat major and modulating to F. Major. The first part then repeats coming to a brilliant conclusion. Here is a striking example of the usage of the Minor key, not to depict sadness, but rather a rousing and exciting scene. Bauer again gives us an interpretation worthy of the little jewel which his number surely is. A roll to be prized by all parents, easily explained, easily followed, a veritable fairy book in the form of a music roll.

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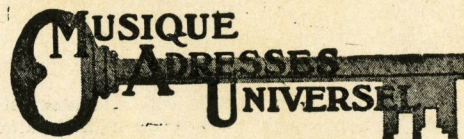
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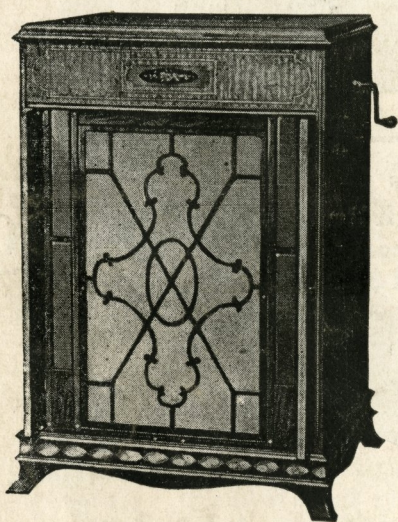
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